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"THE BREADWINNER."

AT THE VAUDEVILLE.

A Comedy in Three Acts by W. Somerset Maugham, presented by J. and R. Gatti and Ronald Squire at the Vaudeville Theatre, on Tuesday, September 30.

Patrick Battle ..... Jack Hawkins
Judy Battle ..... Peggy Ashcroft
Diana Granger ..... Margaret Hood
Timothy Granger ..... William Fox
Margery Battle ..... Marie Löhr
Dorothy Granger ..... Dorothy Dix
Alfred Granger ..... Evelyn Roberts
Charles Battle ..... Ronald Squire
Producer ... Athole Stewart

One critic discovered a likeness to Strindberg's play, "The Father," but there is a greater similarity to be found in Miss Elizabeth Baker's "Chains," which was one of the successes of the Fe.ohman Repertory season at the Duke of York's Theatre in 1910. Mr. Somerset Maugham, however, has the courage of his idea, for Charles Battle, the respectable stockbroker, husband and father of a family, shakes off the soil of Golders Green and leaves at the age of forty for the "wide open spaces" with five pounds a week between himself and starvation.

It would also be possible to point to the parallel in "A Doll's House," with the situation reversed. "Whoever heard," says one of the characters, "of a man wanting to lead his own life." It was a financial crisis that brought about the spiritual revolt in Charles. If one of his clients had not unexpectedly failed and shot himself, he would have continued to catch the same train every morning, to spend his days buying and selling shares for other people and to return each evening to the same fireside. Suddenly he found himself faced with failure. He lived with the thought of it for a week and then friends came to the rescue and would have saved him from being "hammered" on the Stock Exchange, if he had allowed them to do so. But the seed of discontent had been sown. He realised that he was a slave to the business he had built up, to his placid wife and the preying family. And he just cut the cable. Twenty thousand pounds had been saved from the wreck, and the honourable thing would be to hand the amount over to his creditors; instead he decides to take five thousand for himself and leave the rest for his family. He packs his bag and sets off to find his soul.

"Obviously there must be a woman in the case," says his blithesome friend, Alfred Granger. Mrs. Granger romantically imagines she is the cause of the hasty departure and there is a cene—perhaps a trifle too farcical—between her and Charles, in which she embarrasses him by the declaration that she knows his secret. It is followed by an episode in which her daughter, a girl of seventeen, offers to go away with him as his mistress. This was saved from being unpleasant by Mr. Ronald Squire's charming acting, and he was as delightful in the episode with his own daughter, perhaps the most beautiful thing in the play. The wife, Margery, could not be expected to understand the decision, but one felt that Mr. Maugham was a little too cursory when he wrote their final farewell.

It is not until the last act that one realises the importance of the overlong scene between the four young people that opened the play. The Battle children and the youthful Grangers discuss their parents in very frank terms. They prattle about the selfishness of middle-aged people; in their opinion it would be better for the world if parents were given a painless death at the age of forty. "After all, they have lived their lives and are now in the way," says the young man who is about to go up to Cambridge, "it is now our chance!" meaning that he wants a car of his own and a flat in town! This happens, of course, before the news arrives of the crash in the city, and the Battle children receive a wholesome shock when the "breadwinner" tells them quite plainly that he finds them very boring.

What Mr. Maugham, who has already given us the severest indictment of "Our Betters," sets out to do in this play is to put the moderns in their place. The play is a stinging satire, and the characterisation is sufficiently heightened to be amusing. In the dialogue there is a good deal of quiet, observant wit, and perhaps the most striking remark is made by one of the youngsters when she asks: 'When was the war?" Another points out that "the war was really a blessing; but for it there would be even more middle-aged people living to-day." It is an amusing thought that Mr. Ronald Squire is playing the part of a man who voluntarily gives up a comfortable and easy-going existence. He acted so well in his suave, smiling way that he made Charles Battle a credible human being. In one passage his daughter announces her intention of going on the stage. He tells her the great thing to do is to be natural, and goes on (quite rightly) to point out that naturalness in acting can only be obtained by grinding hard work. The actor might have been talking out of his own experience: to say that Mr. Squire was himself is also to say he gave a superb performance. It is also pleasant to watch Miss Marie Löhr, who obtains her effects with so little expenditure of effort, and among the young people I thought that Miss Peggy Ashcroft,

(Continued in column 5).

SANDY POWELL.

For the past Three Months Sandy Powell has been having a very successful time playing the chief comedy rôle in "Hold Everything," The show concludes in a couple of weeks, and Sandy will probably play a Season in Variety, prior to his Pantomime Engagement.

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"THE PASSING OF THE ESSENES."

AT THE ARTS THEATRE.

A Play in Three Acts, by George Moore, presented at the Arts Theatre on Wednesday, October 1.

Jesus of Nazareth ..... Ian Fleming
Jacob ..... William Hartnell
Manahem ..... Alexander Sarner
Saddoc ..... John H. Moore
Hazæl ..... H. R. Hignett
Mathias ..... Neil Porter
Caleb ..... A. Henderson Storie
Shallum ..... Stringer Davis
Eleazor ..... Eric Spear
Eliakim ..... Horace Sequeira
Bartholomew ..... Philip Thornley
Paul of Tarsus ..... John Laurie
Producer ... Robert Atkins

There is no need at this stage to enter into the controversy that followed the publication of Mr. George Moore's book "The Brook Kerith," an incident of which has been used as the basis of this play, so sensitively produced under the direction of Mr. Robert Atkins, at the Arts Theatre last Wednesday. It is necessary, however, to give a brief résumé of the story which led to the dramatic meeting between Jesus, now a shepherd in the Cenoby of the Essenes, and Paul, a fugitive from the persecuting Jews in Jericho. Mr. Moore's argument is that Jesus, when he was taken from the Cross by Joseph of Arimathæa, was found to be in a swoon He was nursed back to health and strength, and afterwards returned to the brotherhood of the Essenes in their mountain fastness above the brook Kerith, which was a tributary of the Jordan. For twenty years he worked as a simple shepherd on the hills, and the play opens on the day that he entrusts his flocks to a younger man. Even before the coming of Paul there are dissensions among the Essenes. Mathias has brought back with him from Alexandria a spirit of enquiry, and the brotherhood is already eager for "some new thing." When they see the figure of Paul struggling on his way to the Monastery they are full of fear. Is he a robber or the strange new teacher who is hated alike by Jew and Gentile? It is part of their doctrine that the Essenes must provide the stranger with food and shelter, and Paul, weary almost to death, is taken in and tended by Jesus, who next morning goes out to the mountains in search of Timothy.

In a finely delivered speech Paul satisfies the enquiries of the Essenes. He tells the story of his conversion which led to his mission of preaching Jesus Christ crucified and risen from the dead. And at the end of the scene, Jesus, the living man, confronts the Apostle.

It is impossible to imagine a more dramatic situation, and it is to the credit of Mr. Moore that he has not striven for any theatrical effect in the last scene. Paul falls into a swoon and as he recovers he hears Jesus telling in simple words the story of what followed the Crucifixion and of his subsequent life. The play ends on a note of quiet beauty. The voice that spoke to Paul from the clouds was a real voice, and Jesus makes no attempt to dispute with the Apostle, who goes off to the coast in order to take ship to Rome. The Essenes follow him to learn more of his teaching in order that they may go out into the world to preach the new Gospel. Jesus remains behind with Hazæl, the head of the brotherhood, now an aged man, and the curtain descends as Jesus says it is better for people to love the good than to hate the wicked.

There is no need to add that the writing in "The Passing of the Essenes" is equal to the immensity of the theme, for the author of the play is George Moore, whose prose is as fine as anything in the English language. The narrative moves gracefully from scene to scene. The effect on the audience on the first night at the Arts Theatre was so moving that nobody attempted to applaud until the lights went up after the final act. Mr. Atkins' production was exquisitely in key with the tone of the play, and most of the acting perfectly satisfying. One admired Mr. Ian Fleming's calm, gently conceived presentation of Jesus. Mr. John Laurie brought out the intense sincerity and fiery grandeur of the character of Paul, and there was a performance of great beauty and distinction by Mr. H. R. Hignett as the aged Hazæl. An exceedingly interesting study came from Mr. Neil Porter, as the Alexandrian Jew, Mathias, and Mr. William Hartnell's eager young shepherd, Jacob, had great charm. There was good work also from Mr. John H. Moore and Mr. Horace Sequeira.

"The Passing of the Essenes" was published last week by William Heinemann, Ltd., in a special limited edition at £2 2s. net.

G.W.B.

(Continued from column 2).

despite the fact that she had some startling things to say, succeeded in bringing out the tenderness and charm of the daughter. Mr. Jack Hawkins was amusingly *gauche* as the opinionated son, and Miss Margaret Hood played her scene in the last act with a good deal of skill. Mr. Evelyn Roberts was inclined to overemphasise the heartiness of Alfred Granger, but the part itself struck several wrong notes and cannot be said to be typical of Mr. Maugham's best. Mr. William Fox was satisfactory as another of the youngsters.

The play, which was well produced by Mr. Athole Stewart, had a very enthusiastic reception. It has just been published by William Heinemann, Ltd., at 2s. 6d. net.

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WANTED, Trombone for Stage Band. Must be young, smart appearance, play hot. State terms. Audition in town this week. Box 822, "The Era."

WANTED, Young Dance Pianist (male), Tuesday and Saturday nights. Also poss. gigs. Willing to rehearse. North London district. 19, Willow-way, Long-lane, Finchley.

WANTED at once, decent Orch. Pianist for Army line band in India. £20 cash bounty given suitable fit unmarried man not over 25. Good engagement fees as well as usual Army allowances. Must enlist 7 years minimum. Box 796, "The Era."

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WANTED Known, SPLENDID OPPORTUNITY for ambitious young musicians in Military Band, Orchestra and Dance Band of Famous Highland Regiment, short period East, then return home with Regiment. CORNET, Clarinet, Flute, Oboe, Violin and 'Cello. Also vacancies for two bright boys with knowledge of music. Plenty of sport and lucrative engagements. Box 155, "The Era."

WANTED KNOWN, VACANCIES FOR BANDSMEN, CAVALRY REGIMENT. HOME SERVICE. SPORT. GOOD TOURS. EXCELLENT PROSPECTS. ALL INSTRUMENTS CONSIDERED. APPLY BANDMASTER JONES,, QUEEN'S OWN HUSSARS, KNELLER HALL.

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WANTED, Pianists, Clarinettists, Violinists, 'Cellist, Oboeist, for Cavalry Band shortly returning from abroad. Must enlist. Single, 20-25. Box 821, "The Era."

WANTED Known, extensive Orchestral Music Lending Library, for cinemas and cafe; low weekly terms. Spearing, 5, Cumberland-mansions, West End-lane, West Hampstead, N.W.6. 'Phone: Hampstead 4597.

WANTED Known, Abbott's Lending Library, cheapest in London; 12 full orchestras, 1/- p.w. 47, Uxbridge-rd., Shepherd's Bush, W. Riverside 2578.

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WANTED, resident appointment, known M.D.; theatre or varieties. Offers: 19, Sainfoin-rd., Balham, S.W.

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WANTED Known, first-class Violin-Conductor, Soloist, Composer, Arranger.
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WANTED, Engt., Violinist dblg. Alto Sax and Piano; exp. cinema, hotel, dance. Morton, 29, Ormiston-road, W.12.

WANTED by Violiniste, silver medallist R.A.M., engt. as repetiteur in cinema, hotel or cafe; thoroughly expd. Box 809, "The Era."

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WANTED, Engt. by exp. Violinist, cafe or theatre; artistic performer. Harvey, 149, Green-lanes, N.16.

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Solo Violinist M.D. or Leader, at liberty for hotel, cinema or theatre; extensive repertoire of the big violin solos, also orchestral library of 4,000. Can supply orchestra. Offers invited. 99, Longfields-cres., Hoyland, nr. Barnsley.

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WANTED, Engt. by first-class Lady Violiniste, exp. in jazz & straight, would dep. 31, St. James'-gdns., Wembley. 'Phone: 2632 Wembley.

WANTED Known, expd. Violiniste and Pianiste seek engt., £4 joint; London only. Violiniste, 23, Pendle-road, Streatham, S.W.

WANTED, Engt. by first-class Violinist, ex. reader, powerful tone; any bus. Marks, 118, Pembroke-rd., Canton, Cardiff.

WANTED by exp. Violinist, dblg. Alto and Tenor Saxes, evening engts, gigs or series; young, smart. 75, Somerset-rd., Edmonton. 'Phone: Tottenham 3683.

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WANTED, Engt. first-class Leader Violiniste, any pos., any bus.; ex. refs.; anywhere; young, personality; tone. Give a week's trial. Dearlove, 979, Finchley-rd., Golders Green.

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WANTED, Engt. by first-class Violinist-Leader; good appearance; straight and dance. 'Phone: Avenue 6263. Write: BM/JLYA, London, W.C.1.

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WANTED, Engt. by exper. 'Celliste; terms mod. 118, Birks-rd., Cleator Moor, Cumberland.

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WANTED Known, 'Cellist dblg. E flat Alto Sax desires engagement, ex. refs., at liberty Oct. 6th, any bus., anywhere. Mossman, Epworth Villa, Llandrindod Wells.

WANTED Known, 'Cellist, reliable, expd. all lines, desires change. Mod. terms. Anywhere. Box 788, "The Era."

WANTED, ENGT. BY FIRST-CLASS 'CELLIST (SOLOIST), DBLG. ALTO, TENOR AND BAR. SAXES. CONVERSANT TAVAN, ALDER, ETC. YOUNG, SMART. AUD. TERMINATED HOTEL CONTRACT SEPT. 29th. 'CELLIST, TRINITY TOWER, THE LAWE, SOUTH SHIELDS.

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WANTED Known, exp. 'Cellist, open odd dates or deputising; M.U. terms. Shaw, Mitcham 3828.

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WANTED Known, Ellen F. Boden, 'Celliste, free for deputising; dblg. Banjo. 45, Blakenhall-road, Carshalton. 'Phone: Wallington 1696.

WANTED by young 'Cellist, engt. or deputising, theatre, cinema, cafe. 'Cellist, 18, Stockwell-grove, S.W.9.

WANTED, Engt. by First-class Double Bass Player; cinema, cafe, hotel; powerful player; 16 years' experience in cinema; any other business. Basso, 24, St. Mary's-rd., Hornsey, N.8. 'Phone: Mountview 8260.

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WANTED Known, Bass and Trombone soon at liberty; first-class either instrument, and fine "slapper." Box 806, "The Era."

WANTED Known, Double Bass player (young) will give his services free to gain orchestral experience. Box 812, "The Era."

WANTED, Engt. by Double Bass, dblg. Sousa. Also 'Cellist, dblg. Alto Sax and Banjo. First-class musicians. Exp. any bus. Basso, 121, Tufnell Park-road, N.7.

WANTED by Double Bass, good all round, with strong Bass Voice for jazz or chorus, is also bone player. Packer, 32, Fremantles-treet, S.E.17.

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WANTED, Engt. by brilliant Flautiste and Piccolo, soloiste, dblg. Drums and Tymps, etc.; straight or dance. Sybil Knowles, 78, Greenwood-lane, Wallasey, Cheshire.

WANTED, Engt. Clarinet dblg. Alto or Tenor. Sax, 51, Horseferry-rd., Westminster, S.W.1. (Expd. any bus.)

WANTED Known, at liberty for permanency or special weeks, Clarinet and Saxophone. Alfred H. Popple, 86 Sycamore-rd., Nottingham.

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WANTED, Gigs; young, exp., known; Alto, Tenor, Sop., Clar., Vocalist. Wilson, 190c, High-road, Streatham. 'Phone: Streatham 0576.

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WANTED, Gigs, Alto or Tenor Saxes. Wane, 59, Hurley-rd., Lower Kennington-lane, S.E.11. 'Phone: Holborn 6900.

WANTED, Engts. Lady Sax, odd nights; exp. all lines. Sax, 57, Bolton-rd., St. John's Wood, N.W.8.

WANTED, Engts. E flat Alto Sax, dblg. Clarinet and Violin. Heryett, 19, Lavender-sweep, Clapham Junction, S.W.11. 'Phone: Batt. 5465 before six.

WANTED by Tenor Sax, dblg. Violin, engts., gigs or series, any business; young, smart. 75, Somerset-rd., Edmonton. 'Phone: Tottenham 3683.

WANTED Known, Alto or Tenor Sax, Clar., vacant; vocalist. Sax, 48, Elmwood-rd., W.4. 'Phone: Chiswick 3124.

WANTED, Engts. by first-class Alto Sax, dblg. Clarinet; own car. 'Phone: Palmers Green 4430. 38, Norfolk-avenue, N.13.

WANTED Known, Alto Sax, dblg. Banjo, own library, vacant this Saturday. 'Phone: Len White, Park 1345.

WANTED Known, Alto Sax, own library and car, vacant this Saturday. George White, Park 1345.

WANTED by Sax, Alto Clar, Sop, Bari; own car; giga or perm. Collins, 22, Ampthill-square, N.W.1. Museum 6401.

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WANTED Known, Trumpet and Cornet open for engt.; straight or dance. 'Phone: National 2000. Wood, 18, Queen's-road, Walthamstow, E.17.

WANTED, Gigs by reliable Dance Trumpet, semi-pro., young. 248, Upland-rd., East Dulwich, S.E.22.

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WANTED, Engt. Trombone dblg. Xylo, straight or dance, gigs or perm. 10, Compton-st., London, N:1.

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WANTED by Solo Organist, any unit, deputise or perm.; brilliant Pianist and Accompanist, expert reader. Carr, 111, Edgware-rd., W.2.

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BRILLIANT MODERN STYLE
DANCE PIANIST.
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'PHONE: ARCHWAY 1203.

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WANTED Engt., young lady Pianiste; cinema, cafe, dance. Dulcie Raymonde, 41, St. Maur-road, Fulham, S.W.6.

WANTED, Engt. by Lady Pianiste, for dancing classes, etc. Memorise and improvise. Mrs. McGarrick, 47, Lavington-rd., Ealing, W.13. 'Phone: Ealing 4852.

WANTED, Engt. by Orch. and Solo Pianiste; 11 years' exp., cin., var., cafe, hotel; competent and reliable; mod. terms. Trussler, 16, Stanley-rd. W., Bath.

WANTED, Engts., Dance Pianist; good rhythm; vocalist; full library; smart and reliable. Billy Lambeth, 54, Westlake-road, S.E.16. Temple Bar 3500.

WANTED, Engt. by first-class Pianist, thoroughly expd., good refs. Pianist, 71, Edith-rd., Ramsgate.

WANTED Known, expd. Orchestral Pianiste and 'Celliste disengaged; hotel lounge preferred; excellent up-to-date and popular library. 'Phone: Abercorn 4852.

WANTED, Engt. by Winifred Andrews, Orch. Pianiste & Accompaniste; fully expd. 47, Ormiston-rd., Shepherds Bush.

WANTED by well-known Orch. and Solo Pianiste, perm. engt.; experi in dramatic, variety and picture work; splendid refs. Miss Elsa Spearing, 8, Marine-rd., Barmouth.

WANTED Known, relief Pianiste, expd., good soloist, seeks engt.; would dep. Pianiste, 37, Canonbury-sq., N.1.

WANTED Known, Jimmie Lorde, brilliant Dance Pianist, concluding sixth Blackpool season; young, smart showman. Vac. Oct. 20th. Offers: 7, Renwick-ave., Blackpool, S.S.

WANTED Known, first-class Orchestral Pianist desires engagement, thoroughly experienced, reliable. Any bus. Moderate terms. 3, Birch-grove, Lowershulme, Manchester.

MUSICIANS' WANTS.

WANTED, Engt., by first-class Dance Pianist; exp. all lines; audition willingly. Howarth, 18, Merrick-sq., London, S.E.1.

WANTED, Engt. by Pianist, Orch. Accomp., versatile, with lib., dance and classic. Elliott, 50, Hanley-rd., N.4.

WANTED Known, smart expd. young Dance Pianist, own library, own car, modern style, wants gigs. Abbott, 19, Gillingham-rd., S.W.1. Franklin 6349.

WANTED, Evening Engts., first-class expd. Pianist; soloist, accomp.; dance or straight; audition willingly. 90, Northumberland-pk., Tottenham, N.17.

WANTED, Engt. by Orch. Pianist-Violinist; pics., var. or cafe; good refs. 24, Bury New-road, Bolton.

WANTED, Engts. by Piano-Accordionist, dblg. Piano or Banjo, straight or dance; good library. 268, Goldhawk-rd., W.12. Shepherd's Bush 3244.

WANTED Known, Spanish Guitarist dblg. T Banjo and 'Cello, at lib.; 4 yrs. first class pro. experience; perm., distance no object; or gigs within fifty miles. R. Bohm, 97, Hyde-rd., Ardwick, Manchester.

WANTED, Engt. by Harpist, 20 yrs. unbroken experience concert, music hall, pictures, etc. Expert substitute for 2nd Violin, Viola. Eleanor Ramsay, 11, Latham-street, Preston.

WANTED, Engt. Banjoist, Tenor and G, dblg. Tenor Sax and Guitar; any bus., anywhere. Willy, 18, Rosslyn-rd., Barking, Essex.

WANTED by Banjoist, reader, evening engts. with dance band; N.W. London. Box 745, "The Era."

WANTED, Engt. by Tenor Banjo, dblg. Spanish Guitar, hot style; finished Summer engt. Dreamland Ballroom, Margate. B. Bullard, 125, Plumstead Common-rd., S.E.18.

WANTED by young expd. Dance Banjoist, engts.; reader; free Saturday. Agnew, 7, Kingston House, Camden-st., N.W.1. 'Phone: Victoria 9965 Ext. 1.

WANTED by Banjo and Guitar, evening engts., odd or series; wide exp. Tom Pemberton, 18, Cornwall-rd., Paddington, W.11.

WANTED by 'Cello, dblg. T. Banjo; exp. G. Opera, cin., var. 70, Algernon-rd., S.E.13. Lee Green 4864.

WANTED by Banjoist, G Tenor, Guitar, engts., perm., odd dates. S.H.C., 33, Lady Margaret-rd., N.W.5. North 4573.

WANTED Known, Dance Drummer, Tymps, Bells, Glock, Leedy Xylo, ex. reader, straight or dance, desires engagements, London. Leslie M. Bouldstridge, 89, Kelvin-rd., N.5.

WANTED Known, T. H. Lewis, first-class Dance Drummer and Symphony open for engagements. Winter season. Now playing Blackpool season. 7 years' Palace Ballroom. 252, Lytham-rd., Blackpool.

WANTED, Gigs, anywhere, by Dance Drummer. Syd Ive, 32, Westbury-avenue, Wood Green, N.22. Archway 2535.

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NOTICE IS HEREBY GIVEN that WILLIAM CEDRIC BAILEY, residing at 34, Ribblesdale Place, Preston, intends to apply to the Preston Borough Council for registration under the above-named Act.
Sept. 30th, 1930.

NOTICE IS HEREBY GIVEN that FREDERICK PEPYS COCKERELL, residing at 29, Portland Place, London, W.1, intends to apply to the London County Council for registration under the above-named Act.
Dated Sept. 30th, 1930.

NOTICE IS HEREBY GIVEN that JAMES DENTON-THOMPSON, of no fixed address, and carrying on business under the name of J. Denton-Thompson, intends to apply to the London County Council for registration under the above-named Act.
October 2nd, 1930.

NOTICE IS HEREBY GIVEN that ALFRED CHARLES UNWIN, residing at 8, Trafalgar-road, Wallasey, and carrying on business under the name of Dudley Dale, intends to apply to the County Borough Council of Wallasey for registration under the above Act.
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A Vocal Big Four.

The West End début of the Big Four, an interesting new quartet from Australia, will be a feature of next week's Coliseum programme. It is not only what these artists sing, but the distinctive way they sing it, that really matters. This is proved by the fact that when the leader of the party, the baritone, Mr. Frank Wignall, started the act in Australia, it was imitated to such an extent that soon there were as many as eighteen "Fours" doing a similar show in that country. So there would appear to be full justification for their professional label, "Masters of Music and Mirth."

"The Passing of the Essenes."

The Directors of the Arts Theatre Club have arranged for seven additional performances of Mr. George Moore's play, "The Passing of the Essenes," to begin on Tuesday, October 28 and end Sunday, November 2, with a matinée on Friday, October 31.

José Collins, the famous violinist Albert Sandler, and the new Spanish song and dance show, "Olè! Olè! España!" are outstanding attractions at the Coliseum next week. The entertainment also includes the burlesque duo, Medley and Duprez; the ventriloquist, David Poole; the patter comedian, Leslie Weston; and the comedy vocalists, Vine and Russell.

ANSWERS TO CORRESPONDENTS

H. G. BOULTON.—*Miss Lena Ashwell, 48, Grosvenor-street, London, W.1. Miss Lillah McCarthy, Hammels, Boar's Hill, Oxford.*

ETHEL TREACHER (MRS.).—*"The Balkan Princess" was illustrated in "The Play Pictorial," and copies are still available. Write to "The Play Pictorial," 9, Adam-street, Strand, London, W.C.2.*

THE CUNARD LINE.

Miss Yvonne Arnaud, Miss Mary Merrall, Mr. Robert Loraine and Mr. Athole Stewart, appearing in "Canaries Sometimes Sing," left for the United States last Saturday in the Cunard liner, "Mauretania," to appear in the American production of this play. Mr. A. Brailowsky, the pianist, and Mr. F. Bridge, composer and conductor, were also among the passengers.

For the coming season, the Cunard line has arranged an interesting programme of cruises. Luxurious liners will carry passengers to warmer climates for periods ranging from a fortnight to six weeks and at a cost ranging from 32 guineas for a Mediterranean trip to £430 for a voyage round the world. Three cruises from Great Britain will be made by the 20,000 ton liner, "Laconia."

The "Mauretania" will again make her annual cruise to the Mediterranean in February and March.

"THE ERA" 90 YEARS AGO

ENGLISH OPERA HOUSE.

The talented instrumental performers, Baumann, Harper, Richardson, Platt and G. Cooke, are come back from the Hull festival and will play to-morrow evening, when the selection from "Guillaume Tell," by Negri, will be performed. The same evening, Baumann will play a solo on the bassoon; and Laurent, jun., on the cornet-a-pistons, will give a new solo, of his own composition. A quartette of four violins—Messrs. Patey, S. Smith, Dunsford and Thomas; a new waltz, by Strauss; and a new quadrille, by Mons. Tolbecque, will also be performed.

SADLER'S WELLS.

"The Loss of the Royal George" has, as we predicted, drawn crowded audiences, and passes off with increased effect and applause. It is one of the best nautical dramas we have seen for some years, and admirably put upon the stage. The subject is really interesting, involving the history of one of the most fearful domestic calamities that ever happened in this country. We have but little doubt that it will yet enjoy a successful run of many weeks.

* * *

Mr. T. Bishop, from the Bath Theatre, will make his first appearance in London on Tuesday next, at Covent Garden, as *Lord Allcash* in "Fra Diavolo." This gentleman to a just musical taste superadds Buffo talent that we doubt not will prove a desideratum.

The Swansea Theatre will close in about a fortnight. The inhabitants of that town had the good sense to discountenance the representation of "Jack Sheppard," which consequently was a failure.

Mr. Betty is engaged for a short period at Brighton.

Madame Albertazzi and Balfe sing at a grand concert in Bath, on Monday next.

Reprinted from "The Era," October 11th, 1840.

ROYAL ACADEMY OF MUSIC AWARDS.

The Bach Scholarship (any instrument or voice) has been awarded to Margaret Mary Chamberlain (a native of Warwick), Margaret Joan Martin being highly commended and Cyril Addison Smith, Stella Florence Goodger, Florence Hooton, Hyacinth Lopdell and Marnina Ludvipol commended. The adjudicators were Messrs. Theodore Holland, William Wallace and York Bowen.

The Sir Michael Costa Scholarship (Composition) has been awarded to Geoffrey William Robbins (a native of London). The adjudicators were Messrs H. V. Jervis-Read, Norman O'Neill and Stewart Macpherson.

The Maud Mary Gooch Scholarship (Organ) has been awarded to Stanley William Sackett (a native of Ramsgate). The adjudicator was Mr. Walter S. Vale.

The Broughton Packer Bath Scholarship (Violin) has been awarded to Noreen O'Sullivan (a native of Capetown, S.A.), John S. Gorowski being highly commended and Mary Elizabeth Jezard commended. The adjudicator was Mr. Sydney Robjohns.

The Broughton Packer Bath Scholarship ('Cello) has been awarded to Lionel Cyril Ross (a native of London). The adjudicator was Mr. Cedric Sharpe.

The Tuer Scholarship (Contraltos) has been awarded to Isabel Leslie Chambers (a native of Folkestone), Helena Ackland being highly commended. The adjudicator was Miss Ethel Bilsland.

The Thalberg Scholarship (Female Pianists) has been awarded to Zelda Carlotta Bock (a native of Manchester), Eileen Robertson being very highly commended and Angelique de Reyghere commended. The adjudicator was Mr. Charles F. Reddie.

The Ada Lewis Scholarship (Violin) has been awarded to Sylvia Evelyn Jacques (a native of London), Dora Zafransky and James Norman McGill being highly commended and Mary Elizabeth Jezard commended. The adjudicator was Mr. Philip Cathie.

The Ada Lewis Scholarship ('Cello) has been awarded to Mildred Ruth Lipman (a native of London), Dorothy Dulce Rapaport being highly commended. The adjudicator was Mr. B. Patterson Parker.

The Ada Lewis Scholarship (Singing) has been awarded to Arthur Bruce Clark (Bass) (a native of Beckenham). The adjudicator was Mr. Robert Radford.

The Ada Lewis Piano Scholarships (two) have been awarded to Peter Francis Churchill (a native of Bedford) and Stanley Guy Johnson (a native of London). Jean Monica Irwin and Mary Elsie Forbes being highly commended. Bessie Burdekin and May Victorine Dumas commended. The adjudicator was Mr. Ambrose Coviello.

The Stainer Exhibition (Organ) has been awarded to Walter C. Wilkinson (a native of Shoeburyness).

The Townsend Scholarship (Piano) has been awarded to Yelland Richards (a native of Leighton Buzzard).

The Lilian Eldée Scholarship (Singing) has been awarded to Irene Morden (a native of London) and Marian Murch (a native of London).

Everyman Theatre Guild Gambol.

The next Everyman Theatre Guild Gambol, on Sunday next, will include a sketch entitled "Husbands are so Jealous," by Hariss Deans, and another called "A Split in the Cabinet," adapted by V. C. Clinton Baddeley from Stephen Leacock's story.

Mr. D. Forbes-Winslow, for thirteen years publicity manager of the Manchester Hippodrome, and occasional contributor of theatrical articles to the local Press, has established himself as a publicity and Press agent at 4, Marley-road, Levenshulme, Manchester. The agency is the only one of its kind in the north. For fourteen years Mr Forbes-Winslow was Press agent for the George Edwardes No. 1 touring companies.

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LONDON VARIETY THEATRES.

THE LONDON, SHOREDITCH.

Jimmy Jewel, the popular North Country comedian, is here this week with his funny domestic sketch, "A Daring Experiment," in which the worm turns with surprising effects. He and his co-helpers act their parts very ably and cause much laughter. The return of another favourite here, Victoria Carmen, with her shadow, in several charmingly rendered numbers is also the cause of big approval. A splendid voice, beautiful costumes and delightful style makes Victoria Carmen's entertainment the real goods.

Jack E. Raymond is back on an early return visit with his cleverly rendere dand diversified songs. He has a clean style and charming personality which will get him over anywhere, and his reception here was enormous. Hal Bryan is another comedian of diverse style and undoubted ability who caused much hilarity and appreciation for his funny and novel chatter. Ina Hill, the prima donna, is back, this time with a beautiful musical combination called the Rosa Trio, including voice, piano and 'cello, and music-lovers here are full of complimentary comments on her fine entertainment. The Lynn and Lynda Trio are expert instrumentalists who add dancing to their abilities, and the Ladringios arouse excitement with their unusual revolving ladder act. Gilbert's Dancing Boys, expert "tappers," in connection with whom a singing and dancing competition is held; Briar and Hodge, the comedy duo; and Ernest and Rose, that snappy pair, complete the bill with a versatile act of singing, dancing and violin playing which brought big applause.

WOOD GREEN EMPIRE.

At the head of affairs here is Randolph Sutton, Britain's premier light comedian, whose varied, breezy and humorously rendered numbers earn him an appreciation second to none. Randolph's cheery style is unlike that of any other comedian and it is an undisputed pleasure just to see him apart from the full entertainment he offers. Billy Bennett, of course, needs very little comment except that the house was hilarious at his burlesques and parodies, anything funnier than which it is difficult to imagine. Billy Bennett's popularity is enormous here.

Jack and Hilda Grayson are eccentric dancers of a high order and offer a show of diversified stepping, attractively performed, which completes an extremely amusing entertainment. The Three Virginians, Gerald Benson, Jack Abbott and Bob Tait, sing syncopated numbers in an attractive style. They harmonise tunefully and their songs are cleverly arranged. George Lacy is a comedian new to Wood Green who comes with a burlesque style which is hilariously funny especially in his "fairy" idea. His parodies are well worth hearing and he has a good singing voice. His was a particularly warm welcome.

Eddie Bowers is a master of the mouth organ, his playing of which is nothing short of marvellous. He also has a nice style and his method of presentation is half the success of his act. The Four Brownie Boys in the short time at their disposal, touch upon everything musical. They also sing well, whilst the dancing member of their party can certainly "tap" some. Betty Jumiel proves her popularity here as one of the few burlesque comediennes we have and is entirely successful in everything she offers.

WALTHAMSTOW PALACE.

A fine variety bill here this week is headed by the queen of low comediennes, Nellie Wallace, whose every word and gesture on Monday was the signal for screams of laughter. There is no gainsaying Nellie Wallace's wonderful personality. More femininity made its appearance with Miss Ida's superb Sporting Girls, wonderful gymnasts whose figures and feats excited great admiration and big applause. The big fellow and the boy in the Eton suit, namely Will Collinson and Alfred Dean, proceeded to argue about several things, but principally about "George," and it is safe to say that this is the funniest dialogue they have been heard in. It kept the audience hilariously amused throughout and they were awarded a big hand. Brian Lawrance, the versatile chap with his instruments and his splendid personality, created much enthusiasm, as did Syd Royce and his partner in their various styles of stepping, which pleased immensely. Hamilton Conrad received a big welcome for the performance of his wonderfully trained pigeons, and Mdlle. Levanda completes the bill with her novel feats with the feet. Sydney L. Hampton and his orchestra are appreciated for "Italian March" and "Melodious Memories."

HACKNEY EMPIRE.

An original comedy idea is presented here this week by Gene Sheldon, who is a laughter maker with novel methods. He has a nice appearance and personality and gets over remarkably well. His banjo playing and dancing surprises will cause comment. José Collins was the recipient of a warm welcome on her return to variety here. Her glorious voice and glamorously warm personality hold every one entranced and her fine selection of numbers, beautifully voiced, obtained a royal applause. Al and Bill Gould are two clean working exponents of simultaneous dancing, and their methods and hard work obtained well-deserved recognition from the delighted audience.

Jean Kennedy, the Scotch comedy star, was a riot of mirth. She is now in the front rank of humorists and the spectators here thoroughly enjoyed her burlesque creations. It is not so much what she says but how she says and does it that counts. Ernest Shannon has an originally conceived and amusing variety act, in which he introduces splendid singing, mimicry and story-telling, enhanced by an attractive stage presence. Jack Barty's style of humour, broad and robust, created much laughter and his tremendous reception proved his popularity as one of our best comics. Joe Pearson, with his piano entertained with clever numbers which obtained laughter and applause, and Mareski, the dancing fiddler, with his unusual musical novelty, was good enough to listen to for hours. Pathé Sound Gazette completes, and Firmin Shackleton and his orchestra are well received for their two selections.

STRATFORD EMPIRE.

A new form of variety quite captivated the fancy of local patrons here on Monday night, and Joe Summers and Johnny Fell were largely responsible for this result. They are an inconsequential and amusingly informative pair, and intervene between the different "acts" in a most entertaining manner. They conclude, moreover, the programme in a scene entitled "Men of Violent Habits," which is a joy of knockabout business, while they provide amusing interludes at various times, in various places, and even in a private box. Of course, Lily Morris looms largely in the programme, and her items, "As Old As I Look," "That's Where the Soldiers Go," and that old favourite, "Old Mother Gunn," were uproariously welcomed. Compelled to respond to the warm welcome she received, Lily gave "I Got Married Early This Morning" in her inimitable style. Nevertheless, her followers called for more repeatedly, which she freely conceded. A dancing thrill new to Stratford was provided by Gerardo and Adair, supreme acrodancers, with Shaw, Innes and Basht, and really wonderful they were, especially in a "side line" where one of the females becomes a skipping rope. Daring as the item was, it was most artistically presented. Naughton and Gold were other favourites about whom it is needless to write, for they are as familiar as their matter is good, and they received a vociferous welcome. Then there were those international artists, Kimberley and Page, a saucy couple on the Riviera, and their presentation, new to the district, proved much to the liking of the audience. Their bird song was wonderfully well done. Others in a well selected programme were Bennett and Williams, with their phono-fiddles, not forgetting their quips and cranks, and the Superb Eight, in delightful posing and dancing items.

SOUTH LONDON PALACE.

A packed house gathered for one of the finest bills seen at this house for some time. The audience were bewildered at the commencement by the conjuring of Victor and his attendant sorceress, Eileen O'Connor, and amazed by their shadowgraphy of comic characters and celebrities. A likeness of the popular conductor, Mr. Paul Clifford, in action was loudly applauded. Wondrous dancing was done by Ellen Boy, difficult ballet balances being performed with grace and ease, while her partner, Joe Bonell, provided musical comedy with outsize saxophones and his own nimble feet. Johnny Ross and Jade Radford are as good as ever. Ross is a master of both piano and piano-accordion, and Radford received requests for more songs, as usual.

The three-act sketch, "Parker's Greyhound," presented by Chas. Austin and his clever company, occupies a well-appreciated part of the first half. Austin is undoubtedly a great character artist and his sketches are sheer humour. His company deserve, and received, high praise. Tony Forde and Kingsley proved great favourites with their back-chat and funny little dances, their paraphrase of the song "A Little Kiss Each Morning" (with actions) being extremely funny.

After our disappointment of a few weeks ago, every one was delighted to see Nora Bancroft fit and well, and both she and Lilian Finney, her pianiste, had a fine reception. It is a great pleasure to hear Miss Bancroft using her marvellous range on the everyday songs we know; she colours them so differently. As an entertainer Jay Green is a variety bill in miniature. He can do wonders with a wig, shawl and moustache to aid his natural talent. The evening finished with a thrill, for Stella and Partner took the stage. This pair are gymnasts of the very best type. Hanging high on a trapeze by her legs, Stella will support her partner while he turns somersaults on rings hanging from her neck. Other daring feats are performed, but each is unhurried and graceful.

ILFORD HIPPODROME.

Syd Seymour, the dancing and droll conductor, presents his Mad Hatters Band and keeps his merry men going full tilt all the time, the while he puts over mirth and melody and dancing turns galore. The grotesque drollery of Syd's dancing display baffles description and he is never still a moment as he wields the bâton. His imitation roller-skating, minus the skates, is perhaps his cleverest feat. His quaint garb helps to contribute to the fun, but it is a small item in his novel and bizarre display of comicality as a live-wire Cockney conductor and calisthenic eccentric. His burlesque Carmen in "St. Louis Blues" is a scream. "Snake Hips" and "Song of the Dawn" is a sinuous dance by the soubrette. "When You're Smiling" is a capital item, and "Baby, Don't Be So Unkind" always goes well.

Chick Wills ("Just a Blackbird") does his part as a vocalist and gives "At the End of the Road" and "Cryin' for the Carolines," which he delivers with distinct success and in excellent voice. "Your Mother and Mine" was an especial favourite. The Charles Kazro Trio are seen in their latest tomfoolery, "Monte Carlo," and other musical numbers. Jack Buckland tries to tell us what he is talking about in a lot of clever inconsequent nonsense, partly set to song and dance. Billie Lancet, assisted by Thelma Rayne, Chas. Calvert and Betty Brooks, in the comedy sketch "Leave It To Willie," act right well. Kirkby and Harrington's comedy interlude, "Practice Makes Perfect," is notable for some good singing by the former, and the comicality of the latter as the "slavey." The Athos Beauties contribute graceful dances at intervals and in "Lady Luck."

Orpheum Theatre.

On Saturday next, the Orpheum Theatre, Golders Green, will be opened. The opening programme includes Ronald Colman in "Condemned," and the stage presentation will include "Happy Feet," a dancing ensemble of twenty-four ladies and Ernie Allen, presented by Chas. Allen. A Compton organ has been installed, and the orchestra will be under the personal direction of Kottaun. The resident manager is Mr. Smidmore.

"PLAYING THE GAME IN THE WEST."

AT NORTHAMPTON.

Revue book by Robert Hargreaves and Stanley Damerell. Music by Harry Tilsley. Produced by Maurice Cowan at the New Theatre, Northampton, on Monday, October 6th.

This new show, which had a most successful première on Monday night, has as its chief figure George Formby, who brilliantly carries on the traditions of his late father, by whom the phrase "Playing the game in the west" was made famous. The book has been specially written for Formby by Robert Hargreaves and Stanley Damerell—who obviously have a decided flaire for hitting the public taste—and their lyrics have been tunefully set by Harry Tilsley. Their combined work has provided George Formby with situations which elicit laughter from the most blasé theatregoer, and the comedian makes good us of them all. Lillian Denton, the leading lady, is a very distinctive soubrette who can sing, dance and act, and she is cleverly partnered in the show by J. Clement Ellis.

The dancing is one of the big features of the production, and in this department Mae Baird and Archie Thompson put in some excellent work and in no way belie their international reputation. Frank Tully is another of the dancing stars who scintillate throughout the piece, and both the team and solo work of the Gordon Ray Cosmo Girls leave nothing to be desired in the execution of all their rhythmic movements.

A snappy commencement is made by the Cosmo Girls, who sing their opening chorus, "Number 13," and drill with military precision as Beefeaters before an imposing full-stage setting of The Parade—the Tower of London. Some amusing dialogue follows anent the "ensanguinary" Tower in which Lillian Denton naively designates that edifice with Shavian simplicity. Unlike most spectacular shows there is, in this instance, a slight plot which has its beginning here. It concerns an American millionaire who, with his son, is "doing" London. Being "done" perhaps it would be more truthful to say, for we make the acquaintance of as rascally a pair of crooks as musical plays can produce, who lose no time in relieving the easily-gulled Americans of some valuable secret plans. The services of John Willie (detective) and his assistant are called in, and the quest for the crooks proceeds throughout the show, culminating in their hold-up and arrest at the finale.

Some funny business is furnished in the scene described as the Baggage-hold and is further carried on in the elaborate set—the state room of the liner. A cleverly-conceived scene is "Cupid on the Cake," which depicts a full-stage wedding cake glistening with snow-white sugar icing and silver.

The set for the finale is a beautifully carried out cabaret scene, and in this silver grey predominates—a semi-neutral tint which the exceptional facilities now offered at the New Theatre make possible. Amongst the many musical numbers in the show are Lillian Denton's "Old Man Sea," and, in conjunction with J. Clement Ellis, "I'm Glad I Wandered," "Cuban Nights" and "Cupid on the Cake." George Formby's number, "Do-de-o-do," with his uke accompaniment and with June Allen, "I'm a Shy Young Man," afford some amusing moments. Ricardo Davis and Bert Watts also sing their nautical songs well. The scenery and dresses are well up to the standard usually associated with a Maurice Cowan production. The revue was produced by Vivian Palmer.

Johnson Clark.

Next week, Johnson Clark returns to the West End, and will make his welcome re-appearance at the Palladium, and also at the Trocadero. Julius Darewski has been representing the sportsman ventriloquist for some time past.

Harry Gordon.

Last Saturday week, Harry Gordon concluded another successful Summer season at the Pavilion, Aberdeen, and is now spending a holiday in Paris. Harry will be seen in town again shortly, when he will present some new studies.

Hal Bryan.

Fresh from his season at Clacton, Hal Bryan is in town this week at the London, Shoreditch, and next week opens with Maurice Cowan's production, "The Surpassing Show of 1930," at the Empire, Croydon. The show follows on with the rest of the tour.

Harry Gunn.

Still gaining in popularity, Harry Gunn's newest scena, "Blind Man's Bluff," is proving a consistent success everywhere, and Harry tells us that the dates are coming in fast. Assisted by Elaine Harper and Anne Stevenson, Harry is at present touring the provinces, and returns to town early next month.

"A MILITARY PICKLE."

AT SHEPHERD'S BUSH EMPIRE.

Ernie Lotinga is responsible for the production of "A Military Pickle," which portrays the humorous side of Armageddon, though some of the scenes and songs are of a later era. There are ten scenes ranging from a country house to the trenches; not forgetting an internment camp and an apache den. Pride of place is undoubtedly due to George Norton, who appears on the stage in practically every scene and keeps the audience in roars of laughter with his amusing antics and quaint idea of what a soldier should be. Never did one come across such an absurd but, be it said, original wearer of the King's uniform.

In one very original scene with an officer—Lynn Wright—to whose lot falls the duty of being the "villain," George Norton poses as a twin, and the humorous situations that arise in his attempts to perform a dual part, reduces the audience to fits of laughter. He is also very funny as a prisoner of war and a hospital patient.

Another humorous artist who adds to the gaiety of the piece was Bob Marris, who as a pessimistic individual is too funny for words. His drolleries afford a natural foil to the spontaneity of "Pickles." The Ramblers' Quartette are responsible for some very tuneful singing, and Gordon Terry was loudly applauded for one stirring number, given with full dramatic force. Variety was given to the entertainment by the dancing of Gipsy Woolf's Girls, who are the acme of precision. A long cast, in addition to those mentioned, includes Molly Doon, a pert little maid; Eva Linacre, a dainty soubrette; Lloyd Victor, a typical sergeant-major; James Duncan, a solicitous M.O., and Lilian Major, who in a somewhat small part reveals her undoubted capabilities.

Personal Persiflage.

Naunton Wayne, that subtly clever humorist and impressionist, is back in town after a successful seaside season, and is this week entertaining them at the Empress Rooms. He will be seen in London variety shortly.

King of Komics.

That prince of misery, Fred Miller, and his collaborator, Millie Deane, who are making a hit in "Paris and Piccadilly," will be in town shortly, opening on the Stoll tour at Shepherd's Bush.

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The Realm of Music

By L. HENDERSON WILLIAMS.

TUESDAY NIGHT AT QUEEN'S HALL.

It was an agreeable but not a particularly distinguished programme on the 30th ult., but there was an enormous audience; perhaps because it is now the last week of the Proms. We were to have had a novelty—"Horizons," Four Western Pieces for Orchestra by Arthur Shepherd—but it failed to materialise and I have seen no explanation. We had instead a repetition of Dorothy Howell's Symphonic Poem, "Lamia." The snake music in this is exceedingly apt and all the material was expertly handled. I do not think there was anying in conception or treatment to betray the sex of its author, unless it be that the love-music was its weakest part. The myth itself, however, is an unsatisfactory basis for music as it has no clear emotional significance and could not inspire any depth of tragedy in the close.

The Symphony was Borodin's Second, in B minor, a work that, somehow, promises more in study of the score than it actually yields in performance. It has, nevertheless, some very happy moments. Wind, wood and brass formed the chief protagonist; the clarinet solos, in particular, were beautifully played. The Scherzo and Finale are the most attractive movements, the alternative thick and thin scoring of the Andante being at times singularly ineffectual. The performance was admirable in all sections.

Mr. Maurice Cole, in the Piano Concerto, proved himself a very sympathetic exponent of Schumann's wayward art as well as an exceedingly expert pianist. Schumann's Cadenza had the rare merit of being intrinsically interesting. Weber's well-known Aria, "Softly Sighs," was amongst the most charming melodies we listened to, and if only Miss May Busby would equalise her vocal production so that we did not get three or four deviations from purity of tone in a single phrase, she has the natural vocal gifts that would enable her to become a first-class singer. Mr Easton has, of course, more polished technique, but his rendering of the "Madamina" Aria from *Don Giovanni* was rather unconvincing. The concert opened with Mozart's charming little *Haffner* Symphony in D and closed with Turina's "*La Procession du Rocio.*"

FELIX SALMOND.

Mr. Salmond's violoncello recital on Wednesday evening, October 1st, drew the élite of the musical world (not the merely fashionable but the real musicians) to Wigmore Hall. Salmond is before all a stylist, very suave and elegant in the polish of his playing. But he is also one of the most convincing interpreters of Ernest Bloch's compositions that I have heard. In Queen's Hall, recently, he played the "*Schelomo*" with an intimate appreciation that was again evident in his rendering of the "Prayer" on the present occasion. The impression of a well-thought-out scheme was equally marked in his treatment of the Sonatas; Beethoven in D (op. 102, no. 2) and César Franck's in A. His rendering of the unaccompanied Bach Suite (No. 3, in C) was expert; but it seemed to me that his upper string was not quite true; at all events it did not yield quite as satisfactory a tone, especially the open string, as the other: his bass tone is magnificent. It was in the group of smaller pieces, however, that he was surpassingly eloquent. Mr. O'Connor-Morris, who was his pianist, is a charming and sympathetic accompanist, but in the Sonata playing, particularly the Franck, he was not quite the technical match of the 'cellist; nor, in the Spanish pieces, did he point the characteristic rhythms with the same delicate fire. He is at his best in contemplative mood and in *cantabile* passages.

1930-31 PHILHARMONIC SEASON.

The Royal Philharmonic Society has now issued particulars of its forthcoming Season, which offers much of interest. Amongst the conductors are Sir Thomas Beecham, Julian Clifford, Eugen Szenkar, Vaclav Talich, John Barbirolli, Alfredo Casella, Sir Henry Wood and Ernest Ansermet. The soloists include Myra Hess, Guilhermina Suggia, Arthur Rubinstein, Emil Telmanyi (violinist), Herbert Janssen (singer), Rae Robertson and Ethel Bartlett, Walter Gieseking and Lionel Tertis. Amongst the less-familiar music is Delius's "Paris," Sibelius's Violin Concerto, Busoni's Sarabande and Cortège from *Doktor Faust*, Pizzetti's *Concerto dell' Estate* (first performance in England), Casella's "Scarlattiana," Bax's Third Symphony and Walton's Viola Concerto.

THE NEW IRELAND CONCERTO.

This is the best thing Ireland has yet written and the finest of the new works introduced at this season's Proms. Since his artistic maturity Ireland has published only two works for orchestra, of which "Mai Dun," the most familiar, is a splendid example of its type, music having the fortuitous aid of a pictorial basis. The Piano Concerto, without a shadow of material programme, stands with complete assurance on its philosophic unity. Both substance and weaving are of challenging excellence. And the orchestra is surely his most natural medium. His later piano works, such as the "Ballade," are too packed with ideas to be expressible to a listener in the terms of a single instrument. Here we missed nothing of the inner intensity and the scoring never seemed thick Although not a work that one could do justice to on a first acquaintance it was, neverthless, comparatively lucid and the beauty of the slow movement unfolded like a many-petalled flower. The muted brass effects (of which a great deal too much fuss was made in advance publicity) have nothing essentially to do with the success of the composition, which lies chiefly in its content. and only much more remotely depends on skiiful orchestration. It is entirely original work but not in the least experimental; consummately expert without any catch-penny cleverness. Mr. Ireland was justified in his choice of soloist. Miss Helen Perkin (new, I think, to the larger concert stage) is a remarkably gifted and intelligent pianist. Her playing was brilliant as well as sensitive, falling short only in physical strength. Sir Henry Wood presented the Concerto with admirable understanding.

The other novelty, Mr. Eugene Goossens' Oboe Concerto, gave us some marvellously-finished playing from his brother Leon. I do not know any oboist who would dare to challenge comparison with him, consequently that Concerto is rather uniquely dependent on the performer The composer's exploitation of contrasted wind tone and of percussion was highly interesting and the whole movement (there was only one) was, as one expected, exceedingly deftly handled. Sir Edward Elgar conducted his Second Symphony and, after a rather ragged beginning, the orchestra rallied to him splendidly, supplementing at times his somewhat inexacting demands. Both Elgar and Ireland were acclaimed with tremendous enthusiasm. The effect of these British Composers' Nights has been to make us astonishingly music-proud: let us just catch any of those Continentals talking of "unmusical England" after this! Songs by Vaughan Williams, Ireland and Stanford, and orchestral examples of Purcell, Mendelssohn and Handel completed the programme.

LESLIE ENGLAND.

Mr. Leslie England is a pianist of established repute; one was the more surprised to find him apparently trying to beat the speed record with the second of the Bach-Busoni Choral Preludes at his piano recital on October 3rd. Wigmore Hall is not a speed-track and such bids for muscular supremacy are alien to the spirit of music. His main assets on this occasion were, indeed, speed and fluency; his fingerwork is undoubtedly most expert. But his interpretations of the Handel-Brahms Variations and of Chopin's Sonata in B minor left something to be desired in the matter of judgment, chiefly because of a tendency to enlarge subordinate lines and harmonies in a manner which distorted the main outlines. A group of pieces by Albeniz, Schumann and Liszt completed his programme.

MOISEIWITSCH.

At his second recital, on October 4th, M. Moiseiwitsch played Schumann's *Kreisleriana*, Brahms' Sonata in F minor and the twenty-four Chopin Preludes. The exquisitely caressing quality of his touch in *cantabile* passages and his intuitive gift for expressing the romantic aspects of Schumann and Chopin make him more than most pianists a box-office darling: he can be depended on to fill the hall—in this case with a crowd drawn considerably from outside the habitual Wigmore Hall attenders. Along with these virtues there were, as usual, some inequalities in the level of his playing. Rather unexpectedly, the *Andante* of the Brahms was the most all-round successful performance, being interpreted with judgment and restraint in addition to beautiful pianism.

MISS SPAIN-DUNK FOR FOLKESTONE.

In addition to those conductors already mentioned in connection with the forthcoming Folkestone Musical Festival, Miss Spain-Dunk, well known to Promenade audiences, is going down to conduct some of her own compositions. As Dame Ethel Smyth is also to be there Folkestone may be inferred to be feminist in sympathy. Both are highly capable wielders of the bâton.

FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Wigmore: 8.30, first of the Wednesday evening Chamber Concerts — instrumental trios. The Players Theatre, New Compton-street: 8.30, the Rondel Singers' Quartet.

Thursday, 9th.—Albert Hall: 8, Royal Choral Society give "Elijah." Wigmore: 8.30, Shepherd Munn, pianist. Grotrian: 8.30, Margaret Albu, pianist; Herbert de Leon, singer.

Friday, 10th.—Wigmore: 3, Abram Schonberger, violinist; at 8.30, Hans Kindler, 'cellist.

Saturday, 11th.—Queen's: 3, Myra Hess. Wigmore: 3, Moiseiwitsch. Grotrian: 3.15, Orrea Pernel, violinist; at 8.15, Bryden Monteith, pianist. Victoria and Albert Museum: 3, John Goss, singer.

Monday, 13th.—Queen's: 8.15, Opening of the London Symphony Orchestra, under Mengelburg Wigmore: 8.30, Winifred Radford, singer.

Tuesday, 14th.—Wigmore: 8.30, Tony Close, 'cellist. 74, Grosvenor-street: 8.30, Guild of Singers and Players.

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Theatrical Gossip

Revival of "The Lyons Mail."

Sir John Martin Harvey has decided to revive, at the Savoy Theatre, "The Lyons Mail" in a few weeks' time in succession to Bernard Shaw's "The Devil's Disciple," which is now running there. Sir John will play the dual rôle of Lesurques and Dubosc, for which this drama is famous.

The Players' Theatre.

On Friday the Players' Theatre, New Compton-street, will produce "No Flowers By Request," by Aubrey C. Ensor. The play is a comedy set in a small town in South Wales. The cast will include Hannah Jones, Muriel Minty, Dorothy Hall, Dorothy Neave, Dorita Curtis-Hayward, Llewelyn Rees, Donald Charles, Trevor Ward, Neville Brook and Alfred Clark.

Everyman Theatre Guild.

It is five years since "The Wild Duck," by Henrik Ibsen, was last seen on the London stage. Then, as now, it was produced at the Everyman Theatre, later being transferred to the St. James'. The Everyman Theatre Guild is to be congratulated on obtaining Millai Rasmer and Sybil Arundale to play their original parts in the revival on Sunday, while others in the cast will be Barbara Everest, George Skillan, Herbert Lomas, Clarence Bigge and Richard Colse. The play will be produced by Malcolm Morley, who is also playing a small part.

The Embassy.

"Rich Man, Poor Man," a new comedy by Dion Titheradge, will succeed "Home and Beauty" at the Embassy Theatre on Monday. The action takes place on the Riviera. Miss Joyce Bland and Miss Edith Sharpe will have leading parts. After the Titheradge comedy has been played for two weeks, it will be followed by the costume comedy "The Liar," of Goldini, translated by Grace Lovat Fraser.

Emlyn Williams' Play.

The next production by the Repertory Players will be "A Murder Has Been Arranged," by Mr. Emlyn Williams, which will take place on or about November 9th.

B.E.S.S. Festival.

The annual festival of the British Empire Shakespeare Society, which for many years has been held in provincial centres, will take place this year in London. Two performances of "The Winter's Tale" will be given at the Rudolf Steiner Hall on the evenings of Tuesday and Wednesday October 14th and 15th, the cast being chosen mainly from the London and Suburban Branch members. The production will be directed by Mr. Eric Ward, under the supervision of the Hon. Director of the Society, Mr. Robert Atkins.

The Re-decorated Richmond.

Visiting the Richmond Theatre last week, we had the opportunity of seeing that cosy theatre's redecorated interior—and very nice it looked, too. Incidentally, business was very brisk with Basil Forster and Tom Miller's touring version of "The Middle Watch," and Mr. A. B. Mackay, who is managing the tour, was looking very pleased with things. The nautical flavour is being continued this week, when "What Price the Navy!" with that clever comedian, Hal Jones, as star, is the attraction.

"Journey's End" at Manchester.

The enormous business done at the Palace Theatre, Manchester, when "Journey's End" was presented there during Good Friday week, was sufficient indication of the welcome the same play might look forward to on a return visit. Clifford Hamilton—by arrangement with Maurice Browne—has now brought R. C. Sherriff's play to the Prince's Theatre. There is not much change in the company. Cyril Gardiner again plays Captain Stanhope, and there is a new Trotter in Ambrose Thorne. The performance, which is drawing crowds, precedes an invasion of the local cinemas by the screen version of the play.

Fred Terry and the Modern Play.

Miss Julia Neilson and Mr. Fred Terry, who about last spring appeared in Birmingham for their final tour of "Sweet Nell of Old Drury," are now carrying on with "Henry of Navarre." They found faithful audiences in Birmingham, but Mr. Terry confesses that at his time of life it is somewhat exacting to run a large company and make such prolonged appearances during a performance. One of Fred Terry's dictums is that in many cases "the modern actor in the modern play doesn't know what work is," and says he and his wife would like to take up a nice comfortable play of the modern type. That dictum, of course, does not apply to repertory work.

"Let Us Be Gay."

The story that was considerably circulated last week that Miss Tallulah Bankhead intended to go to Hollywood shortly seemed to give the false impression that she is leaving the cast of "Let Us Be Gay," at the Lyric Theatre, which has developed into the biggest success she has had since she went "starring." She will remain in the cast for the entire run. Last week the comedy reached its fiftieth performance, playing to a packed house.

The Theatre of To-day.

To-morrow (Thursday) evening Mr. Hannen Swaffer is addressing the members of the Lensbury Literary and Debating Club (which forms part of the staff social organisation of the Shell Group of Oil Companies) on "The Theatre of To-day." The meeting is to be held in the Memorial Hall, Farringdon-street, commencing at 6.30 p.m.

Gallery First Nighters' Club.

The season 1930-31 of the Gallery First Nighters' Club opens on Sunday, when Miss Nancy Price will speak on "The People's Theatre." The chair will be taken at 7.15 by Sir Alan J. Cobham, K.B.E. The first dinner of the season is fixed for Sunday, November 9th.

Howard and Wyndham Theatres.

Artistically printed brochures of the attractions at the Howard and Wyndham Theatres have been issued by the management. The booklets are a veritable picture gallery of portraits of London stars, and the list of bookings embrace many West End successes. The King's Theatre, Glasgow, is closed this week to enable the revolving stage and other mechanical effects to be installed for the world première on Monday next for a five weeks' season of Charles B. Cochran's production of "Ever Green," the musical play which is to come later to the Adelphi. On Nov. 17, Sybil Thorndike and Lewis Casson will begin a three weeks' stay in a repertoire including "The Squall" and "Granite," and on Dec. 15th, the D'Oyly Carte Company will open a Christmas season in Gilbert and Sullivan opera.

The Glasgow Theatre Royal has this week the Covent Garden Opera Company, which remains for three weeks, and subsequent attractions are "Suspense," "The Middle Watch," Matheson Lang in "Jew Süss," "Appearances," and Hamilton Deane in "Frankenstein." "Goldilocks and the Three Bears" forming the Christmas pantomime.

The great majority of the attractions above enumerated are contained in the bookings for the King's Theatre, Edinburgh, where Sybil Thorndike and Lewis Casson hold the stage for this week and next. On Oct. 20, Julia Neilson and Fred Terry appear in "Henry of Navarre," and a week later the Covent Garden Opera Company pay a return visit. Matheson Lang with "Jew Süss," on Nov. 3, will be followed by the D'Oyly Carte Company on Nov. 17, staying till Dec. 6. The Christmas pantomime will be a Julian Wylie production.

At the Lyceum, Edinburgh, the Brandon-Thomas Repertory Company is in the last of a three weeks' season, and next Monday comes "The Middle Watch." On Oct. 20, Percy Hutchison opens with "The Luck of the Navy," and after two weeks devoted respectively to "Dear Brutus," by the Masque Theatre and the Lionel Bute production of "Suspense" will come on Nov. 10th, a Shaw week with "The Apple Cart." Other performances announced are "Honours Easy" on Nov. 17th, "The Heat Wave" on Nov. 24, "Frankenstein" on Dec. 1, "Appearances" on Dec. 8, and for the Christmas attraction George Clarke in a new musical production prior to presentation at the London Gaiety.

The Religious Drama Society.

A matinée will be given by the Religious Drama Society at the Rudolf Steiner Hall on Monday afternoon. The programme will consist of four plays representative of religious drama of different periods. "The Deluge" and "The Sacrifice of Isaac" are taken from the Chester Cycle of Miracle Plays performed in this country in the thirteenth and fourteenth centuries. "The Deluge" will be presented with a village cast from West Wycombe, with Mr. Henry Ainley, if his engagements permit, in a leading part. "The Interlude of Youth" will be presented by the Farley Mummers as a representative of the mystery play, and the modern play to be exemplified in "The Travelling Man," by Lady Gregory, which will be performed by a cast including Miss Sara Allgood and Mr. Fred O'Donovan.

Hostel for Girls in Glasgow.

The local Branch of Y.W.C.A. is opening a Theatrical Residential Club for Girls at 34, Elmbank-crescent, Glasgow, in which scheme the organisers have been greatly encouraged by the kindly interest shown by E. W. Crossley Taylor, of the Alhambra, and Harry F. Ashton, of Howard and Wyndham's theatres. Whilst it will be ready for occupation on November 1st, the official opening ceremony will not be performed until December 5th, when Miss Sybil Thorndike will lead the proceedings. The hostel is open to any girl connected with the theatrical profession, to whom it should prove a great boon. Application for terms and accommodation should be addressed to the Warden.

Newcastle People's Theatre.

Under a new arrangement the People's Theatre, Newcastle-on-Tyne, will give performances the last three days of each week during the season. The first part of "Back to Methuselah" was given last week-end, and parts 2, 3, 4 and 5 will be given weekly in their order. The programmes will also include: "Jitta's Atonement" (Trebitsch), "Jane Cleg," "Le Malade Imaginaire," "The Rising Sun," "This Way to Paradise," "Ivanoff," "A Hind Let Loose," Congreve's "Way of the World," Quintero's "A Hundred Years Old," Shaw's "Saint Joan," and O'Neill's "Anna Christie."

Liverpool Playhouse.

"The Adding Machine" has enjoyed a short but very successful run at the Playhouse, and the only reason for its withdrawal at the height of its popularity is that the season's programme must be adhered to. Accordingly, on Friday R. C. Sherriff's much-discussed "Badger's Green" is to be presented by the resident company. Mr. Armstrong, the director-producer at the Playhouse, spent a deal of time during the summer vacation in hunting for the best and most up-to-date goods. Such enterprise explains the yearly success of the Playhouse, financially and artistically.

Special interest will be shown in the occasion by the introduction of a one-act play, "Grace Mary," by the late Henry Arthur Jones, which has never been staged. Following the run of "Badger's Green" will come the first production of Susan Glaspell's comedy, "Alison's House." The season's programme is altogether a remarkable one.

All-Bookable Cambridge.

Mainly because the L.C.C. will not authorise an adequate outside canopy and the queue being greatly inconvenienced in wet weather, the management of the Cambridge Theatre has decided that, after this week, all seats shall be bookable—as at the Haymarket.

Scottish National Players.

Following the production of "1560" at the Lyric yesterday, the Scottish National Theatre Society will, in November next, present "The Infinite Shoeblack," by Norman MacOwan. This play was done at the Comedy Theatre, London, last April. The Christmas production will be "Alice Sit by the Fire," by Barrie. The spring season will include a new play by James Bridie and a bill of new one-act plays. Longer plays by Christine Orr, Tyrone Guthrie and Donald MacLaren are under consideration.

Mr. W. G. Fay will produce the plays throughout the season. In 1903, with Lady Gregory, George Russell and W. B. Yeats, he founded the Irish National Theatre Company and in 1904 took over the directorship, with Miss Horniman, of the now famous Abbey Theatre. He was director, producer and leading actor. He taught, among others, Sara Allgood, Maire O'Neill, Arthur Sinclair and Fred O'Donovan. He went with his company to London, and in 1908 Charles Frohmann took him to the United States and he and his actors did not again return to the Abbey Theatre.

After he parted from his Irish Players Mr. Fay acted a great variety of leading parts in West End theatres and in New York. In 1917 he returned to stage direction. In addition to producing several plays in London he has been producer to the Birmingham, Nottingham and Wolverhampton Repertory Theatres. His latest London production was "The Ugly Duchess." He was also responsible for "The Adding Machine."

Under the chairmanship of Mr. E. Rosslyn Mitchell the nucleus of a Scottish National Players' Club has been formed. Members will have special privileges as regards booking, social evenings and lectures by prominent dramatists, players and critics will be arranged. It is hoped also to give private performances and readings of plays of special interest which are unlikely to be commercial successes. Dramatists who have not hitherto reached production will have their plays, or parts of them, presented and subjected to criticism.

Globe Breaking Records.

The first Saturday night of "Street Scene" at the Globe broke the house box-office record; and the following Saturday broke it again . . . . and now, last Saturday, the record has been broken for the third time—with £320. Last week, Erin O'Brien-Moore and five other American "originals" in the cast gave their respective 600th performances.

Birmingham Opera Club.

Mr. Robert Parker, the operatic vocalist, has succeeded Dr. Adrian Boult as President. Mr. Geoffrey Dams, a well-known midland singer, as Hon. Treasurer, was able to report a small balance at the annual meeting. There are 110 members, although the club has only been in existence a year or so. Mr. Parker expressed the conviction that it should be easy to establish opera sung in English. He thought if clubs like their own were formed up and down the country and affiliated into an association much could be done for the production of opera. Mr. Parker believes every city should have its own civic opera, and that without a subsidy, and he has drawn up a plan by which this could be done.

Mr. Leon Salberg, who has been President of the Rocket Club (a musical organisation with close associations with the Alexandra Theatre, whose efforts are devoted to charity and benevolence) for two years, has given £50 to the club funds. The occasion was the dedication of a third bed at the Royal Birmingham Cripples' Home at Bromsgrove, when 130 "Rockets" and friends were present. The three beds represent £1,500 in contributions, and another endowed bed is in prospect. "Rockets" provided an entertainment for the young folk, and in the evening, at Birmingham White Horse Hotel, Archie Glenn and Betty Warren, from the Hippodrome, contributed very welcome and amusing items before a host of appreciative members.

GREEN ROOM RAG.

AT THE STRAND.

The first rag of the eighth series of Green Room Rags was opened on Sunday evening by a characteristic speech of welcome to the Strand Theatre from Mr. Leslie Henson, whose remarks were interspersed by many amusing gags and some startling revelations about his past professional life.

Of the various sketches included in the programme, the best were to be found among the very short ones in the comeptition entitled "Happiness." Here a handsome prize was offered to the actor or actress who best succeeded, with three minutes at his or her disposal, in conveying the above state of mind to the audience. It was won by Mr. Henry Caine, who gave us three minutes of perfectly ecstactic bliss, while others who strove for the prize were Mr. Herbert Marshall, supported by a full London company, consisting of Miss Edna Best, and a grave black Aberdeen; Mr. Bobbie Comber, Mr. Aubrey Mather, Sir Gerald du Maurier and Mr. S. J. Warnington. "The Gift," by Herbert Jay, presented an ingenious working of the supernatural into the prosaic background of a stockbroker's office and afforded us some good acting from Mr. Felix Aylmer as a coolheaded and debonair financier, and Mr. A. Bromley Davenport as a dangerously charming Mephistopheles. "Getting Rid of Gertie" revealed Mr. Harold French in the double rôle of author and actor, with a fine sense of comedy, and Miss Diana Wynyard and Miss Dorice Fordred in the sort of parts with which they have become associated. In "The Stantons at Home," by Edgar Wallace, we saw Mr. J. H. Roberts as Mr. Cresswell Stanton, formerly a touring actor, now the inheritor of a fortune, living as the traditional squire of melodrama, with his old dresser (Mr. Edmund Gwenn) to provide violin obligatos, and a maid (Miss Phyl Arnold) to manipulate the limelight. Miss Viola Tree, as the old actor's wife, was the essence of gracious gentility, and Miss Eileen Beldon and Mr. Jack Hobbs, the daughter and son, were all that youthful aristocracy is represented to be in No. 2 town theatres. "The Club Call," by Austin Melford, a study of crusted bachelordom, was well acted by Mr. C. V. France, Mr. Louis Goodrich and Miss Jessie Winter; and "The Flaw," by John Hastings Turner, very grim in tone, presented Mr. Malcolm Keen and Miss Laura Cowie with opportunities of emotional acting, and Sir Gerald du Maurier with one of those taciturn parts in which he is so effective.

Mr. Patrick Waddington, with Mr. William and Miss Peggy Cochrane, gave us some moments of jazz on its best, most polite behaviour. Miss Sophie Tucker, assisted by Mr. Ted Shapiro, threw scraps of her gay and generous philosophy at us. And Miss Elizabeth Pollock's devastating imitations and criticisms of popular favourites were so popular that if she were not a strong-minded young lady, the audience would have made her go on repeating them into the small hours.

"THE HERITAGE."

AT THE RUDOLF STEINER HALL.

This play, which is a dramatisation in three acts by Madeline Clayton of Sir Gilbert Parker's well-known French-Canadian novel, "The Lane that had no Turning," was presented at the Rudolf Steiner Hall on October 1st for four performances in aid of the League of Mercy. The play was produced by Frank Henry and was played by an all professional cast which included Miss Clayton, the dramatic authoress in the leading feminine rôle.

The name given to the play would seem to be more apt than that bestowed upon the novel for the plot concerns the heritage of a seigneury at Pontiac in French Canada, which is in the possession of Louis Racine, a Frenchman bitterly opposed to the English rulers. By the irony of fate, though the descendant of the former seigneurs, he is not the rightful owner. A will which he does not know to be in existence—believing it to be legendary — has conferred the seigneury upon an Englishman whom he hates. The discovery of the will by Louis Racine's wife, its arrival in the hands of the Englishman and his renunciation of his rights in answer to her pleading forms the subject of the play.

The piece contains one or two good scenes, by far the best of which was that in the smithy. The duel scene gave one the impression of being somewhat "theatrical." The stabbing of Tardif in the last act was much better contrived.

John Lewis gave a good performance as Louis, who mentally and physically is a reversion to his ancestors. Madeline Clayton showed feeling and restraint as his wife, the daughter of the blacksmith and a world-famous singer who renounces her success for love of her crippled husband. Two excellent performances were given by Walter Humphreys and Frank Henry, as the villain Tardif and Lajeunesse the blacksmith respectively. Granville Ferrier did well in the part of George Fournel, the rightful seigneur, especially in the Prologue. Stuart Bull successfully doubled the rôles of a bluff English Governor and Medallion the auctioneer, and Leonard Thackeray gave a delightful sketch of an English General of the period.

THE STAGE GUILD.

At the Council Meeting of the Artists' Section, held on September 30th, the following were present:—Messrs. Lawrence J. Lawrence (in the chair), Ernest Thesiger, Ivan Berlyn, Clarence Blakiston, Robert Cunningham, Charles R. Stone, Robert Speaight, Frank Irish, F. Joynsen-Powell, Ernest E. Norris, Edward Beecher, Tristan Rawson; Misses Madge Brindley, Gracie Vicat, Ormonde Wynne, Kitty Lofting, Annie Saker, Helena Pickard, Lydia Donovan, Helen Ferrers, Elsie Shelton.

The following new members were elected:—Tudor Williams, Marjorie M. Young, Bertram Dix, Paul Harford, John Gould, Peggy Martindale, Charles Oliver, Fred Earle.

The Council regretted recording the death of James Stillwell, which occurred at Portsmouth on Sept. 24th.

"THREE'S COMPANY."

AT THE R.A.D.A. THEATRE.

A Comedy in Three Acts, by Gilbert Davis, presented by the R.A.D.A Players on Sunday, Oct. 5.

Lucy Brent ..... Esty Marsh
Smith ..... Nancy Hornsby
Margaret Vernon ..... Stella Freeman
Bernard Milton ..... A. Scott Gatty
Arthur Bellingham ... Cedric Bowden
Arnold Frensham ..... Deering Wells
Camille Fleming ..... Agnes Lauchlan
Peggy Fleming ..... Carol Rees
Antony Downs ..... Algernon Mills
Burton ..... Harold Rutland

Producer ... Norman Page

This is Mr. Gilbert Davis's second play. The first, called "Young Shoulders," was produced by the Play and Pageant Union at Hampstead two or three years ago, and noticed at the time in these columns. "Three's Company," which is based on a farcical idea, I found rather less interesting, although it is quite clear that the author can write amusing dialogue.

Lucy Brent receives three proposals in one day, and, as she has been unfortunate in her first marriage, she accepts them all and decides to put her lovers to the test. All are invited to tea, and each behaves according to his temperament—the lawyer fusses and fumes, the retired soldier is vividly laconic, and the other man is all smiles. With some ingenuity they all meet again in a country house next day, and in the third act two of the men are paired off with other women, and Lucy Brent is, as one expected, left to marry the charming collector of antiques.

Mr. Davis has contrived some good situations, and he keeps the fun going with fair dexterity until the final scene, which is a trifle too clumsy. There is one excellent character sketch: that of the soldier, and the part was delightfully played on Sunday by Mr. Cedric Bowden. The coy widow was efficiently, but perhaps too archly, taken by Miss Esty Marsh; Mr. A. Scott Gatty lent distinction to the part of the solicitor, and the other lover was pleasantly acted by Mr. Deering Wells. Miss Stella Freeman, Miss Agnes Lauchlan and Miss Carol Rees gave good performances, and Mr Algernon Mills did well in a small part.

G. W. B.

"ALL THAT GLITTERS."

A Comedy in Three Acts, adapted from Octavus Roy Cohen's story of the same name by Sydney Blow, presented at the Duke of York's Theatre on Monday, October 6th, 1930.

Susie Pierce ..... Eileen Eley
Jennie Pierce ..... Mary Jerrold
Tom Kiddle ..... Hector Wynne
Bob Slade ..... Frederick Burtwell
Shadrick Tuggle .... Richard Goolden
Jasper Smedley ..... Wilfred E. Shine
Tupper ..... Arthur Hambling
Cathie Pitcher ..... Amy Veness
Amos Picken ..... Edmund S. Phelps
A Tailor ..... Osmund Willson

Producer ... Hubert Harben

This comedy, brought to London after provincial perambulations, has, for principal background, the staring fashion plates, dummies, chalk, and tapes of a small tailor's shop. For a change of scene we are taken to a dairy, with its rows of chilly-looking milk bottles. The plot is concerned with the fates of a real diamond ring and an imitation one, and the petty bickerings, jealousies, and sharp practices of the people in a small seaside town. Apparently the prospects for an evening of hilarity are not very great. But the piece, by virtue of its skilful characterisation, is almost consistently amusing. These people may be dreadful, but they are all very funny and very true.

The acting, all highly competent, brought out every point in the play. Mr. Wilfred E. Shine was the picture of gloomy and unctuous respectability as Jasper Smedley, a pawnbroker; a genuinely comic creation who never spoilt things by straying into farce. Mr. Richard Goolden was pathetic and repressed as a tailor with spiritualistic leanings, Mr. Frederick Burtwell a very plausible scoundrel of an ex-chauffeur, with a soul to match his shiny black leggings, while Mr. Hambling, in voice and gait, was the very spit of a country policeman. Miss Amy Veness was shrilly, caustically, and agressively feminine as a much-wooed widow, and the milk-watering owner of a flourishing dairy. Miss Mary Jerrold and Miss Eileen Eley radiated what little atmosphere there was of real "niceness" as another widow and her daughter. Needless to say, the rustic accents employed provided an almost complete speaking gazetteer of the British Isles.

"SLINGS AND ARROWS."

AT LEWISHAM HIPPODROME.

Mrs. Sanders ..... Lilian Lisle
Tom Mortimer ..... Oliver Raphael
Roberts ..... Brian Hayle
Lady Allington ..... Florence Rutter
Sir George Allington ... Wallace Court
Arthur Marsden ..... John D. Dunkley
Ernest Sanders ..... C. Jervis-Walter
Mervyn Allington ..... Godfrey Tearle
Mary Allington ..... Mary Malone
Jack Le Mesurier ..... Lionel L. Scott
Marianne ..... Clarice Maitland
Inspector Walker ... C. Jervis-Walter
Montague Lewis ..... Claude Talbot
Police-Constable ..... Gerard Rendle

Godfrey Tearle and Mary Malone, who have acquired the rights in this new play by Sir Patrick Hastings, are submitting it this week to patrons of the Lewisham Hippodrome before its West End presentation. The action of the play takes place at the home of Sir George Allington in Hampshire. It tells of the marriage of Mervyn Allington—a distinguished diplomat—to Mary, who was the wife of an ex-Army officer supposed to have been killed while attempting to escape from Devil's Island. The report of his death was false, and he turns up after the marriage. The wife, who realises what this means to her famous husband, does her best to conceal the fact. A theft, however, leads to many complications.

The highly dramatic incidents and thrilling moments are effectively acted by Godfrey Tearle and Mary Malone, with the able support of their fine company. The presentation of the play is excellent. It is preceded by Naunton Wayne in "Personal Persiflage."

"Jealousy" to Finish.

The present revival of "Jealousy" at the Little will end its very successful run on Saturday, October 18th.

"THE TEMPEST."

AT THE OLD VIC.

A Ship-Master ..... Lyon Brown
A Boatswain ..... Powell Lloyd
Alonzo ..... Peter Taylor-Smith
Gonzalo ..... Alfred Sangster
Sebastian ..... Eric Phillips
Antonio ..... Valentine Dyall
Ferdinand ..... David Balfour
Adrian ..... Richard Riddle
Francisco ..... Wilfrid Grantham
Miranda ..... Joan Harben
Prospero ..... John Gielgud
Ariel ..... Leslie French
Caliban ..... Ralph Richardson
Trinculo ..... George Howe
Stephano ..... Henry Wolston
Iris ..... Margot Macalaster
Ceres ..... Elsa Palmer
Juno ..... Dorothy Green

Producer ... Harcourt Williams

It is an exciting and enchanting production that Mr. Harcourt Williams has devised at the Old Vic. "The Tempest" is often described as one of the least interesting of the Shakespearian comedies and it is the rule rather than the exception to call Prospero a dull, prosy character. In the Waterloo-road, the island is a place of delightful fantasy with Prospero as a great poetic creation. Perhaps the scene in which Gonzalo first holds forth is a trifle ponderous and one might have wished that Shakespeare had taken more trouble with his lords and dukes, but the rest is delicious fancy and rich comedy. The island is Persian, and whether there is justification for shifting the domain so far from the Mediterranean does not matter. It makes a colourful background for the simple scenery and the costumes. The setting is really Elizabethan with the gallery above the recess at the back. My only complaint is that the stairs below and above the stage level tend to clumsiness in movement. Mr. Williams has a curious complex which makes him bring up the actors from the orchestra well whenever he can find an opportunity.

But it is churlish to criticise a production in which there is so much imagination and fine appreciation of poetry. I have never seen a performance of "The Tempest" that approached it in beauty and I say this despite the fact that some of the smaller parts were indifferently taken. It is difficult to imagine Prospero being better played that it is by Mr. John Gielgud, who discovers new facets to his art as an actor with each fresh part. Think of the dreary old gentlemen with whiskers you have seen and then picture a clean-shaven, dignified word magician whose wand stands for poetry, whose voice can weave spells and whose presence commands spirits and subdues devils, and you have a slight idea of the difference between Mr. Gielgud's conception and the usual presentation. There was grace, dignity, elegance and superb authority in word and movement. He was lord of the island because he was imaginatively in key with Shakespeare's great flight of fancy. Leslie French's Ariel is the best I have ever seen. The part was so beautifully poised and seemed to reach out into the air. It was not a will-of-the-wisp Ariel, but a fine, steady, graciously modelled creature who could speak well, sing charmingly and move with pleasurable distinction.

Miss Joan Harben was pretty and unaffected as Miranda and Mr. David Balfour satisfactory as Ferdinand. Mr. George Howe and Mr. Henry Wolston made the most of the comic scenes and I admired Mr. Ralph Richardson's original idea of Caliban, which was not less effective for being less noisy than most performances of the part. It was sad to see so little of Miss Dorothy Green, but her short appearance as Juno (with Miss Elsa Palmer as Ceres and Miss Margot Macalaster as Iris) was delightful.

The music, arranged by Miss Kate Coates, was a very attractive feature of the production.

G.W.B.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to

May Day—Oct. 9.
Connie Meadows—Oct. 9.
Adele Liddon—Oct. 9.
Chas Beresford—Oct. 9.
Annie Hughes—Oct. 10.
Frank Weathersby—Oct. 10.
Norman H. Lee—Oct. 10.
Marie Pascoe—Oct. 10.
Jean Aylwin—Oct. 10.
Charles Wilmott—Oct. 11.
Fred Kerr—Oct. 11.
Eilie Norwood—Oct. 11.
Lucy Clarke—Oct. 11.
J. T. Grein—Oct. 11.
Lyn Harding—Oct. 12.
Godfrey Tearle—Oct. 12.
Marie Polini—Oct. 13.
Ethel Warwick—Oct. 13.
E. Lewis—Oct. 14.

HENRY IRVING

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ON THE SUNNY SIDE OF THE STREET
EXACTLY LIKE YOU
HAPPY DAYS ARE HERE AGAIN
SUNSHINE OF MARSEILLES
AMY
BENCH IN THE PARK
SONG OF THE DAWN
I LIKE TO DO THINGS FOR YOU
RO-RO-ROLLIN' ALONG
MOANIN' FOR YOU
HANDSOME GIGOLO
HAPPY FEET
SITTIN' ON A RAINBOW
THAT NIGHT IN VENICE
I DON'T WANNA GO HOME
I'VE GOT A FEELING
WAITING FOR THAT THING CALLED HAPPINESS
MY LOVE AFFAIR
THE KING'S HORSES

VALSES

MEET ME IN MY DREAMS TO-NIGHT
PRINCESS ELIZABETH
MOLLY
ROMANCE
SILV'RY MOON
LAZY LOU'SIANA MOON
AIN'T IT GREAT TO BE HOME AGAIN?
WHEN I PASSED THE OLD CHURCH DOOR
HORATIO NICHOLLS' GIPSY MELODY

ONE-STEPS

WALLAHMALAKA LUCY
ALL IN FAVOUR
BUNKEY DOODLE-I-DOH
SAVOY MEDLEYS
HUNGARIAN MEDLEY

JOIN OUR ORCHESTRAL CLUB

BILLY COTTON & HIS BAND

AT CIRO'S CLUB Feature

Meet Me in My Dreams To-Night
When I Passed the Old Church Door
The Sunny Side of the Street
EXACTLY LIKE YOU
SITTIN' ON A RAINBOW
HORATIO NICHOLLS' GIPSY MELODY

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NEXT WEEK'S CALLS.

MONDAY, OCTOBER 13, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR NOV. 3, 1930, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—Company as booked.
HULL ALEXANDRA THEATRE.—"Circus Joys."
YORK EMPIRE THEATRE.—"Pontoon."

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Harry Anthony presents "Playthings" revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Talkies.
BURY HIPPODROME.—Talkies.
ECCLES CROWN THEATRE.—Dot Stephens presents "Sunshine Sally" revue.
LIVERPOOL PAVILION THEATRE.—Jean Kennedy and Partner, Bert Erroll and Betty, Leslie and Lestrange, M. Gintaro, The Brennans, Austel and Arthur, Stan Stafford, Midgie Wood, Variety.
MANCHESTER EMPRESS THEATRE.—Talkies.
PRESTON ROYAL HIPPODROME.—W.D. Productions present "This Is Variety."
MANCHESTER HULME HIPPODROME.—Joe Lewis and Mannie Joy present "Mirth Diggers" revue.
MANCHESTER JUNCTION THEATRE.—Talkies.
MANCHESTER KING'S THEATRE.—Harry Gilpin presents "Apres Vous" revue.
MANCHESTER METROPOLE THEATRE.—Thos. F. Convery presents "Vaudeville Voyage" revue.
MANCHESTER OSBORNE THEATRE.—Samson, Great Como, Lilian Rutt and Billy, Four Paulettes, Scotch Kelly, Mr. and Mrs. Toby, Billy French.
MANCHESTER QUEEN'S PARK HIPPODROME.—Talkies.
MORECAMBE WINTER GARDENS.—Pictures and Dancing.
PRESTON KING'S PALACE THEATRE.—Talkies.
SALFORD ROYAL HIPPODROME.—Ben-Well Productions present "Golden Arrows" revue
(For all above: Monday Band Reh. 2 o'clock.)

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA THEATRE.—Talkies.
NORWICH THEATRE ROYAL.—"Way Out."
SWINDON EMPIRE THEATRE.—"Lucky Girl."
WINDSOR THEATRE ROYAL.—"Down Our Street."

FRED COLLINS' VARIETY AGENCY LTD. DIRECTION.

ABERDEEN TIVOLI THEATRE (reh. 1).—G. H. Elliott, Reinsch Bros., Jack Grieve, Phil Ward, Lillian Burgiss, Dora Getchil, Sam Murray.
EDINBURGH THEATRE ROYAL (reh. 12).—Ella Shields, Toni Raglan, Hal Wright, The Zanfrellas, The Greys, Benedetti Bros., Manni Gilbert and Zena Bell, Clown Argo.
GLASGOW METROPOLE (reh. 12).—Aussie, Lloyd and Hill, Gus Fowler, Edith Wilson, Tom Rees, Jack Stocks, Chas. Anchester, Hicken and Rose.
GLASGOW OXFORD.—Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—Somers and Fell, Three Eddies, Betty Warren, Jenny Hartley, Louise Maxim, Kiraku Bros., Vi Carr and her Six Beaumont Girls, James Hunter Henry Hilton, Ramon and Nada.

GAUMONT-BRITISH PICTURE CORPORATION, LTD.

BRADFORD NEW VICTORIA (reh. 10).—Week, Prince Chang Li presents "Chinese Nights."
CANTERBURY MUSIC HALL (reh. 10.30).—Mon., Harry Taft, George Durant and Nancy Massey. Thurs., Rome and Leonard, Fred and Billy Taylor.
CLAPTON RINK (reh. 10.30).—Week, Lew Grade, Vernon and Ford.
EAST HAM PREMIER (reh. 11).—Week, Geddes Bros., Fyne and Hurley.
FINSBURY PARK RINK (reh. 10).—Week, Eight New Victoria Girls with Loranna, Kennedy and Aldis, Charles Ellis, Marie Hillier, The Brooklyn Boys.
HANLEY REGENT (reh. 10).—Week, Blue Slavonic Company, Wyn Cartwright.
KENNINGTON THEATRE (reh. 11.30).—Mon., Jaap Van Laren and Wilhelmina, Walter Vedale and Billy, Effie and Sylvia.
LUTON PALACE (reh. 11).—Week, The Four Bennos, Tommy Sandilands.
MILE END EMPIRE (reh. 11.30).—Mon., Jack Warman, Hayden and Nevard. Thurs., Three Van Cleefs, Haden Herbert Four.
NEW CROSS KINEMA (reh. 11).—Week, Leo Sax Trio, Three Royces.
PECKHAM TOWER (reh. 10.30).—Week, Max Theilon Troupe.
PRESTON NEW VICTORIA (reh. 10).—Week, Terry's Twenty-four Babes of Variety.
PUTNEY HIPPODROME (reh. 11.30).—Mon., Daimler and Eadie, Selkirk and Glyn, Two Especials. Thurs., Three Remmos, Ken Kerry, Effie and Sylvia.
SHEPHERD'S BUSH PAVILION (reh. 11).—Week, Barber, Stevens and Orpwood, Terry's Ten Girls.
SOUTHPORT PALLADIUM (reh. 10).—Week, The Four Carlos.
STAMFORD HILL REGENT (reh. 10.30). Week, Terpsichore with Simon Wery.
STAMFORD HILL SUPER (reh. 11.30).—Mon., Ken Kerry, Haden Herbert Four, Pearl Beresford Thurs., Daimler and Eadie, Jack Warman, Jaap Van Laren and Wilhelmina.
STRATFORD BROADWAY (reh. 11).—Week, Michael Ivan and Partner, Rosina Pinkerton and Chorus.
TOTTENHAM PALACE (reh. 11).—Week, Maldwyn Williams and Co., Two Van De Pears.

GENERAL THEATRE CORPORATION, LTD

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—"Alive and Kicking," including Jack Edge.
BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—"Laughs."
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—Nervo and Knox, Beryl Beresford, Eddy Gray, Brownie Boys, Fields and Rossini, and company as booked.
HOLBORN EMPIRE (reh. 11) (Flat Pitch).—Maidie and Ray, Dorrie Dene, Clarkson Rose, Sam Mayo, Olsen's Sea Lions, Levanda, Kambar, and company as booked.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—Conway Tearle, Adele Rowland, Sydney and Adelaide, Bud Ritchie, Howard Rogers, Renee and Godfrey.
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—Florrie Forde, Harold Walden, Archie Glen, Wensley and Dale, Olive Fox, Holden's Mannikins, Les Athenas, Little Mits.
LONDON PALLADIUM (reh. 11) (Flat Pitch).—Will Hay and Co., Houston Sisters, Digatanos Naughton and Gold, Johnson Clark, Bentell and Gould, G. S. Melvin, and company as booked.
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—"Funny Side Up."
PENGE EMPIRE (reh. 12) (Flat Pitch).—"Pageant On Parade."
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—"Beauty On Parade."
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—"Une Nuit Excitante."
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—Will Fyffe and Full Variety Company.
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—Julian Wylie's Douglas Show. "Happy People."

HOWARD AND WYNDHAM, LTD.

EDINBURGH KING'S THEATRE.—Sybil Thorndike.
EDINBURGH LYCEUM THEATRE.—"The Middle Watch."
GLASGOW KING'S THEATRE.—"Ever Green."
GLASGOW ROYAL THEATRE.—Covent Garden Opera Co.
LIVERPOOL COURT THEATRE.—"Lilac Time."
NEWCASTLE ROYAL THEATRE.—Paul Robeson.

KINGSHOT SYNDICATE, LTD.

ALDERSHOT HIPPODROME.—O.D. Productions revue, "Irish Smiles."
KINGSTON EMPIRE.—R. Macdonald's musical comedy, "Love Lies."

LAWRENCE WRIGHT DIRECTION.

BLACKPOOL.

CENTRAL BEACH PAVILION.—Reg Ewen, Harold Harris, Norman Warwick, Denham Charles, W. L. Somerset, Mabel Allison, Horace Ainsley.
CHINATOWN KIOSK.—Margaret Duke, Winnie Berwick, Jessie Grady.
NORTH PIER.—"Sparklets" Concert Party. Cast includes Charles Hill, Earle Holt, Dora Hulme, Gladys Steele, Alice Ray, Sydney May.
PALACE BALLROOM.—Lawrence Wright's Kiddies' Kabaret.
PROMENADE PAVILION.—Jack Beresford, Stan Statham, Bob McLaren, May Johns, Jimmy Lord.
ROCKLANDS PAVILION.—Tom Carlisle, Thomas Royston, Harold Ridge, Bert Ewin, Jim Carlisle, Charlotte Seed.
UNCLE TOM'S CABIN.—Frank Clark, Tom Yates, Tom Brown, Arthur Tempus.

LONDON SYNDICATE HALLS.

(See page 13.)

THE MACNAGHTEN VAUDEVILLE CIRCUIT, LTD.

BLACKBURN.—Harry Slingsby presents "Painting the Town Red."
BRADFORD.—Douglas Productions present "Dug Out Melody."
CARLISLE.—Jules Cheroy, Skeets Martin, The Aucklands, Harry Marsh, Embert Sisters, Beattie and Delva, Bob Barlow, Massona and Ronald.
HALIFAX.—Baldrick and Williams present "All Right on the Western Front."
HUDDERSFIELD.—Lorne and Simons present "Larks."
SOUTHAMPTON.—Company as booked.
WARRINGTON.—W. H. Treherne presents Bostock's Royal Italian Circus.
(Rehearsals at All Halls at 12 o'clock).

MOSS' EMPIRES, LTD.

ABERDEEN H.M. (reh. 11) (Low Pitch).—"Brewster's Millions." Cast includes Percy Hutchinson.
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—"Playing the Game in the West." Cast includes George Formby.
BIRMINGHAM THEATRE ROYAL (reh. 11) (Low Pitch).—"Silver Wings." Cast includes Harry Welchman. (Second week).
BLACKPOOL GRAND THEATRE (reh. 11).—"On the Spot."
BLACKPOOL OPERA HOUSE (reh. 11).—"Suspense."
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—Alfred Butt, in conjunction with Lee Ephraim, present "The Desert Song."
CARDIFF EMPIRE (reh. 1) (Low Pitch).—"Jew Süss." Cast includes Matheson Lang.
EDINBURGH EMPIRE (reh. 11) (Low Pitch).—The Folies Bergere Revue, "De La Folie Pure." Cast includes Shaun Glenville and Marika Rokk.
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—Alfredo and his Band, James Jewell and Co., Norman and Arnold, Gordon Ray Girls, Max and Harry Nesbitt.
GATESHEAD EMPIRE (reh. 1).—The Denville Stock Company in "The Naughty Wife."
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—"Journey's End."
GLASGOW EMPIRE.—Theatre closed for re-building.
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—"Paris and Piccadilly." Cast includes Fred Miller and Jack Stanford.
HULL PALACE (reh. 1) (Low Pitch).—De Biere, Jack Stocks, Bert Hopping, Burr and Hope, Pardue and Fleurette
LEEDS EMPIRE (reh. 1) (Low Pitch).—"The Town Show." Cast includes Tommy Mostol.
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—Lionel Powell presents "Pavlova." Pierre Vladimiroff and Corps de Ballet.
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—Moss' Empires, Ltd., present a Julian Wylie Production. "Nippy." Cast includes Binnie Hale, Arthur Riscoe, Debroy Somers and his Band, and Clifford Mollison.
LONDON HIPPODROME (reh. 11).—Herbert Clayton and Jack Waller, in association with Moss' Empires, Ltd., present "Sons o' Guns." Cast includes Bobby Howes, Robert Hale and Mireille Perrey.
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—Herbert Clayton presents "Little Tommy Tucker." Cast includes Ivy Tresmond and Gene Gerrard.
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—Harry Lauder, Fisher and Ariani, Lewis and Lawn, Key and Keyworth, Norman Carroll, Destefano Bros.
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—George Robey, Betty and Buddy, The Hearnes, George Lacy, Stella and Partner, Jack Wynne and Co., Edward Victor, Bobby Wright and Marion.
NEWPORT EMPIRE (reh. 12) (Low Pitch).—"The Singing Clown." Cast includes Tom Moss.
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—Francis Laidler presents "The Reply to the Talkies."
NOTTINGHAM THEATRE ROYAL (reh. 12) (Low Pitch).—"The First Mrs. Fraser." Cast includes Zena Dare.
PORTSMOUTH THEATRE ROYAL (reh. 11).—The Denville Company in "Easy Virtue."
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—Lee Ephraim presents "Rio Rita." Cast includes Howett Worster, Freddie Forbes, and Daisy Elliston.
SOUTHAMPTON EMPIRE (reh. 1) (Low Pitch).—The Co-optimists.
SOUTHSEA KING'S THEATRE (reh. 1.30).—The Royal Carl Rosa Opera Company.
SOUTH SHIELDS EMPIRE (reh. 1).—"Finnigan's Follies."
SOUTH SHIELDS THEATRE ROYAL (reh. 1).—The Denville Stock Company in "The Cat and the Canary."
STRATFORD EMPIRE (reh. 1) (Low Pitch).—Ernie Lotinga and Company in "Ernie's End."
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—George Clarke, Three Australian Boys, Andos Family, Arthur Scott and Betty Foster, Carrie Copeland Trio, Will Somers, Morris and Cowley, Victor Andre.
SUNDERLAND THEATRE ROYAL (reh. 1).—The Denville Stock Company in "The Squall."
SWANSEA EMPIRE (reh. 2) (Low Pitch).—"Hello! Folks." Cast includes Tommy Handley.
VICTORIA PALACE (reh. 11.30).—Jack Taylor presents "The Victoria Vanities."
WEST HARTLEPOOL EMPIRE (reh. 11).—Harry Day's "Fine Feathers."

STOLL TOUR.

(See page 13.)

SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE (reh. 12).—Archie Pitt's "The Show's the Thing."
CLAPHAM GRAND (reh. 12) (Flat Pitch).—Will Murray's "Casey's Court, 1930."
CROYDON EMPIRE (reh. 12).—Maurice Cowan's "The Surpassing Show of 1930."
HAMMERSMITH PALACE (reh. 12).—Martin Henry's "All's Button."
ILFORD HIPPODROME (reh. 12).—Wheeler and Davis' "Casino De Paris."
ISLINGTON EMPIRE (reh. 12).—Archie Pitt's "The Revue Shop."
KILBURN EMPIRE (reh. 12) (Flat Pitch).—Syd. Seymour and his Mad Hatters' Band and company as booked.

THEATRE SECURITIES LTD.

Managing Director, Mr. Harry Goodson.
BRISTOL EMPIRE (reh. 1).—"Show Life."
CAMDEN TOWN BEDFORD (reh. 12) (Flat Pitch).—"Jolly Boy."
DOVER KING'S (reh. 12).—"Going the Pace."

MISCELLANEOUS

ASTON HIPPODROME (reh. 12).—"The Golden Melody."
AYR GAIETY (reh. 1) (Flat pitch).—"The Man in Possession."
BALHAM HIPPODROME.—"Le Reve Paris.en."
BARROW TIVOLI (reh. 11).—Rupert Ingalese's "Show Scintillating."
BATH PALACE (reh. 1).—Teddy Brown, Jack Strand and Joan Wells, Astor and Astoria Kaye Gordon and Partner, Hobart and Hobbs, Crisetta and Georgia, Ara and Zetta.
BLACKPOOL GRAND THEATRE.—"On the Spot."
BLACKPOOL OPERA HOUSE.—"Suspense."
BLACKPOOL PALACE VARIETY THEATRE.—Savoy Orpheans Band, Anna Rogers, Tom D. Newell, Palace Tiller Girls, Wally Marelly, Bennett and Williams, Virginia Perry.
COVENTRY HIPPODROME (reh. 12).—"The Merry Side of Life."
DUNDEE VICTORIA THEATRE (reh. 12).—Mr. Flotsam and Mr. Jetsam, Dave Bruce, Neil and Doon, Maggie Mclean, W. C. Barns, Stanley Twins and Mona, Scott Banner and Iris Tate.
EXETER HIPPODROME.—De Groot, Revene and Norval, Hayes and Jayes, Frank Powell, Darty and Partner, The Martinis.
ISLINGTON CARLTON (reh. 11).—Leon and Kiki, Great Gerard and Lady, Byron and Byron.
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—Lieut. John Fletcher's Band and Company as booked.
NORTHAMPTON NEW THEATRE (reh. 12).—"Sorry You Have Been Troubled."
NORTHAMPTON OPERA HOUSE (reh. 11.30).—Northampton Rep. Players in "A Hundred Years Old."
PLYMOUTH PALACE.—George Wood and Co., Jack Payne, Les Golfus, Payne and Hilliard, Ten Lehuniski Girls.
POPLAR QUEEN'S (reh. 4).—"Tune In."
READING PALACE (reh. 12).—Willy Pantzer, Billy Resso, Skating Riots, Sussex and Surrey Mme. Hengleur, Marcus, Alf Thomas.
SHEFFIELD HIPPODROME (reh. 12).—Variety Company as booked.
SHOREDITCH "LONDON."—The Five Spillers, Dixie and Lee, Clifton and Valette, Saxon Brown, Lily Denville, Kiki La Faye, Dave Lee, Rigby and Royle, Geo. Jackley.
STOKE-NEWINGTON ALEXANDRA (reh. 12) (Low pitch).—"Making Whoopee."
UPTON PARK CARLTON (reh. 11).—Walsh Brothers, Dinks and Trixie.
WALHAM GREEN GRANVILLE (reh. 12) (Flat Pitch).—Scott and Whaley, Four Sydney Steppers, Capaldi Bros., Joe Bonell and Ellen Bay, Lily Moore, Valliere and Assistant, Briar and Hedge, Wallau and Partner.

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LONDON PRODUCTIONS.

"IT'S A BOY!"

AT THE STRAND.

A Farce in Three Acts by Austin Melford, from the original by Franz Arnold and Ernst Bach. Presented by Leslie Henson and Firth Shephard, by arrangement with Kyrle Bellew, at the Strand Theatre, on Thursday, October 2.

Mary Leake ..... Vesta Sylva
Peters (a maid) ..... Muriel Montrose
Dudley Leake ..... Austin Melford
James Skippett ..... Leslie Henson
Mrs. Bogle ..... Connie Ediss
Eustace Bogle ..... Henry Crocker
Anita Gunn ..... Marjorie Brooks
Joe Piper ..... Sydney Howard
Producers ... Leslie Henson and Austin Melford

"It's a Boy" had its first production at Birmingham on Sept. 22nd, and the long notice in "The Era" on the 24th relieves one from the necessity of telling the story of what is quite the funniest piece that London has seen for years. Mr. Austin Melford must be heartily congratulated upon a really good farce which is not only extremely comic in situation but very amusing in its dialogue. Mr. Leslie Henson and Mr. Sydney Howard are again a perfect combination, each playing into the other's hands with side-splitting results. It is the most preposterous nonsense and the play reached the high-water mark of hilarity when Mr. Henson, disguised as a highbrow lady novelist and Mr. Howard, as an elegant *grande dame* of ample proportions, walk around and eye each other for a few glorious minutes. The producers could so easily have conventionalised the situations by making one or both the comedians the usual sort of pantomime dame. Instead, both actors were given opportunities to provide clever little character studies and it is difficult to say which was the better. There was another superbly funny interlude when the two of them get inebriated over their morning milk, while Mr. Henson, as the member of the firm of old-fashioned solicitors, Skippett, Skippett—and How, explains to Mr. Howard the nature of a will.

Of all the forms of entertainment, farce is probably the most difficult to present. If it is anything less than highly efficient the evening is one vast expanse of dullness. Well done, it can take the spectators into the delectable realm of delicious nonsense. "It's a Boy" is supremely well done and if it is not running at the Strand this time next year I'll eat my hat. The whole company enters with the spirit of abandon into the sport. Miss Connie Ediss makes a welcome return as the mother-in-law who longs for a baby grandson and finds herself both step-mother and grandmother of a bouncing lad of forty years. Miss Vesta Sylva looks charming and acted uncommonly well as a deceived wife and Miss Marjorie Brooks gives a finished performance as the lady novelist who upsets the well-laid plans of the droll conspirators. Mr. Austin Melford is the meekest husband who ever set out to practise a deceit, Miss Muriel Montrose is rowsingly pert as a maid and Mr. Henry Crocker effaced himself loyally as the mild father-in-law.

The reception on the first night was uproariously enthusiastic. Mr. Henson, Mr. Howard and Mr. Melford made speeches and Miss Connie Ediss reminded us in song of her old Gaiety days.

G.W.B.

"THE OUTSIDER."

REVIVED AT THE APOLLO.

A Play in Three Acts by Dorothy Brandon. Produced at the Apollo Theatre on Friday, October, 3rd, 1930.

Frederick Ladd ..... Cecil Fowler
Sir Montague Tollemach, F.R.C.S. ... Eugene Leahy
Vincent Helmore ... Graham Kingsley
Sir Nathan Israel, F.R.C.S. ... Randolph McLeod
Jasper Sturdee, M.S. ... Norman McKinnel
Madame Kiost ..... Stella Rho
Lalage Sturdee ..... Isobel Elsom
Anton Ragatzy ..... Harold Huth
Pritchard ..... Annie Esmond
Basil Owen ..... Sebastian Shaw
Producer ..... The Author

It was well worth reviving this play, originally done at the St. James's in 1923, for rarely do we meet in the theatre such evidence of an author's passionate sincerity and feeling. There is no suggestion here of those second-hand emotions which are so often served up to us in the form of drama. Lines are spoken which have obviously been felt; the characters are so vividly imagined as to be quite real to us; and the whole play bears the imprint of a vital creative faculty.

The story is of a beautiful cripple, Lalage Sturdee. Her father is one of the most famous surgeons in the country, but neither he nor any other of his colleagues can hope to cure her. Outwardly cheerful and resigned to her fate, inwardly Lalage bitterly resents a condition which debars her from the life of a normal woman, and when Ragatzy, a flash quack, comes along with a promise of a cure, she gives herself into his hands, even though it means leaving her father's roof. We understand that originally the play ended with a compromise between orthodox and unorthodox methods, the quack curing the girl to a point and the father completing his work. The new ending is more dramatic, and shows Lalage effecting her own cure, helped by her suddenly found love for Ragatzy.

The play is cleverly constructed, the interest being well sustained between its many strong and moving climaxes. And what a splendid acting piece it is. Mr. Norman McKinnel gave a magnificent performance as the cripple's father, suggesting tenderness, strength and depths of feeling impossible to convey by words. Miss Isobel Elsom's Lalage had moments of cheerful resignation intermingled with outbursts of terrible bitterness; and Mr. Harold Huth's Ragatzy was a convincing study of flamboyant ...hness softened by broad human ...hy. Miss Stella Rho alter... entertained us and touched our ...'s a garrulous working-class ... of Ragatzy; Miss Annie ...esented a life-like little pic... ...bservant; and Mr. Sebas... ...e the best of the part ...ate nincompoop. A ...rthodox professional ...esented by Messrs. ...m Kingsley, Ran ...Eugene Leahy.

"KNAVE AND QUEAN."

AT THE AMBASSADORS

A play in 3 acts, by Edwin Justus Mayer. Presented by Alec L. Rea at the Ambassadors Theatre on Wednesday, October 1st, 1930.

Mr. Snap ..... Michael Sherbrooke
Bailiff ..... Harvey Braban
Cartwright ..... Robert Donat
Mr. Fierce ..... Ralph Truman
Jonathan Wild, the Great ... Reginald Bach
Count la Ruse ..... Basil Sydney
Laetitia ..... Mary Ellis
Lord Wainwright ..... George Curzon
Producer ..... Basil Sydney

This play has, we understand, enjoyed a successful career in America under the name of "Children of Darkness," a title somehow suggesting the Siberian school of Russian novelists. Truth to say, it is a curious work to have been suggested by Henry Fielding's "The History of the life of the late Mr. Jonathan Wild, the Great," the keynote of which is a brutal disregard for the finer sentiments to which our attentions are drawn with such laborious persistence in the play.

Fielding, who never would have suspected it, has now a safe place among the makers of literature, and Mr. Edwin Justus Mayer, in dealing with him, has found it necessary to be "literary" at all costs. His characters, divested of that hot humanity which Fielding gave them, move about in an atmosphere of self-pity and shame—their souls are the questioning souls of poor, pale little moderns, really—and they talk a language in which is a constant straining after verbal effect and a curious mixing of the colloquialisms of different centuries.

The story, which the author almost buries beneath a heap of ringing, empty phrases, is that of the three debtors. Jonathan Wild, Count la Ruse and Cartwright, the boy poet. They are all, in consideration of bribes paid to Mr. Snap, the gaoler, allowed to live in the comparative comfort of his private quarters near the prison, and enjoy the company and the favours of his daughter, Laetitia. By the trick of promising to help in Wild's release, la Ruse obtains two hundred pounds from the master-criminal. This is sufficient to pay the debts which keep the Count in gaol; and he looks forward to freedom from prison and from his entanglement with the creature Laetitia, who sickens him, yet, since she is a woman, attracts him in his solitary position. But when liberty is within his grasp, he renounces it in favour of the boy Cartwright, whose soul, he sees, if he remains in that cursed place with Laetitia, will become as damned as his own. So Cartwright takes the money and goes free, and Count la Ruse stabs himself through the heart.

The story loses a great deal of its force owing to a certain misplaced squeamishness in the telling of it, and also, to a lesser extent, in the acting. The playwright might, without unduly offending our susceptibilities, have stressed more the sombre implications.

Mr. Basil Sydney certainly suggested the gloomy despair of a man who knows that irretrievably he is lost; and Mr. Reginald Bach, though never provided with anything particularly illuminating to say, succeeded in bringing a Hogarthian quality to Jonathan. But Miss Mary Ellis, although she threw back her shoulders and placed her hands on her hips with a will, failed to give us all the lustiness and depravity of Lactitia. In fact, she admost made her the heroine of the piece; not a good thing for the purposes of the story. Mr. Robert Donat, as the poet Cartwright, did very well considering he had to bear the brunt of the playwright's verbosity. Mr. Michael Sherbrooke schemed effectively as the wicked gaoler; craftiness was implicit in his every grunt and grimace. Mr. George Curzon, as Newgate's choicest and most exquisite specimen, the wife-poisoner, Lord Wainwright, gave a brilliant rendering of villainy cold and hard as ice. During his few moments on the stage, the play was very definitely brought to the plane of reality.

Mr. Robert Edmond Jones's scene was an unexciting representation of a darkened interior, which served well as a neutral background to some very pretty and picturesque costumes.

"HOME AND BEAUTY."

REVIVED AT THE EMBASSY.

The repertory company at the Embassy Theatre, Swiss Cottage, opened their revival of this perfect little piece of cooling of Mr. Somerset Maugham's on Monday night in somewhat too subdued a fashion. They were in the key of comedy rather than of farce and time after time seemed to be missing the broadly comic effects aimed at by the dramatists. However, the play itself appeared to cause them to broaden their methods as the evening wore on, and by the time we had reached the last act in the kitchen, had seen Victoria's two husbands carrying out their duties as cook and parlourman, and later witnessed the absurd arrangements for the double divorce, the continuous laughter of the audience proved that the proper spirit had been found.

Miss Joyce Bland was too soft and sweet as Victoria; after all, the woman must have had a certain core of hardness to have enabled her to ride as she did so complacently over the rights of others. Mr. A. R. Whatmore was a great success as William, his staccato delivery suited Mr. Maugham's mordant wit admirably. Mr. Francis L Sullivan made the most of his chances with the less satisfactory rôle of Frederick. Miss Judy Menteath gave a study on what have become traditional lines of a manicurist, and Miss Josephine Middleton dithered and dropped things most amusingly as Victoria's mother. Mr. Wallace Evennett, as the lawyer, rolled legal phrases round his mouth with an air of enjoying their flavour. Mr. Charles Lefeaux gave the impression of slack prosperity as the war profiteer and Miss Pauline Lacy was stiffly uncompromising as the prospective cook, Mrs. Pogson. Miss Edith Sharpe gave proof of an amazingly versatile talent by tackling the comedy part of the professional intervener in divorce suits.

SIR PHILIP BEN GREET ON OBERAMMERGAU.

The Theatre of the London School of Economics was quite full on Friday evening last, when Mr. Geoffrey Whitworth, the Hon. Secretary of the British Drama League, took the chair for the lecture by Sir Philip Ben Greet on "Oberammergau, 1930."

The lecturer had a big reception when he rose. He said he was not going to attempt a history of the play, but so much had been written for and against that it was time they cleared the decks and had it out. He wanted to give them his impressions of it as a theatre man. The play originated in 1634, a little after Shakespeare's time, and there had been various versions for over three hundred years, all acted entirely by the people of Oberammergau, and no one else. Only natives of the village were allowed to play in it, and some of the present players were direct descendants of those who appeared three hundred years ago.

The play was founded on a series of mystery plays taken direct from Holy Writ, and the original versions, if very primitive, went almost directly back to the Scriptures.

The very first performances took place on a primitive stage erected in a churchyard. Now they had a magnificent theatre. Many people thought that it was a hideous building. It was there simply for utility and was a remarkable one in every way. He would like to see a similar one built here and called the People's Theatre. The stage of the theatre at Oberammergau was a very beautiful one, over a hundred feet wide, and was built of stone. Quite two-thirds of the performances this year were given in the pouring rain. Even in the enormous space the magnificently trained voices and the perfect diction made it possible to hear every word, even from the back of the hall.

From a financial point of view, nothing like what should be was made. There was, in 1922, owing to the inflation of the Mark, quite a financial crash. Then they re-built, or rather added to, the theatre, made new roads and a new bridge, and had a debt of two million marks. The play had succeeded so much this year that they had been able to pay all that back. It sounded almost vulgar to talk about salaries in connection with a play like this, but people were expressing such amazing opinions that he wanted to state, speaking with the authority of Mr. Anton Lang, who had been his friend for over thirty years, some facts. In 1900 Mr. Lang's share was 30/- a performance, spread over seventy appearances, and in 1910, owing to a largely-increased public, he got £2 a performance. In 1922 he got 3½d. a performance. Obviously a labour of love. During the off-seasons the actors worked, but when the play was on they have to give six months' whole time to it. There were seven hundred people employed, including children. The village had to be kept going and they created what was almost a Commonwealth Fund. The cast was selected by a committee, and there was no favouritism whatever. They were wise enough to keep going during the off-season with small plays and operas.

Anton Lang's performance was, in his opinion, the most gorgeous one in the world. He had never seen anything to touch his Christus. But Lang was fifty-five years old, and other people had grown in histrionics. They had no help from outside, for every one at Oberammergau worked for the play. Orchestra, chorus and scene hands were all locals. They did, however, have the assistance of the stage manager of a Munich theatre to help put machinery on the stage and some of the costumes were made in Palestine. Everything else was local. The great play would never come to London, nor would it be filmed. The Famous Players offered the village a million dollars to do so, but though they were starving at the time, they refused.

THE GRAFTON THEATRE.

If we could regard the programme submitted to us at the Grafton Theatre on Wednesday afternoon in the light of one of those genial outbreaks of private theatricals in which the enjoyment of the performers counts equally with that of the spectators, the two being blended together to create a general atmosphere of good will, we might feel compelled, not to appear churlish, to return thanks for the amusement provided. But the lively and jolly people at the Grafton put themselves in a different category. They asked to have judgment passed on them as professionals, and we have to say that they were not nearly professional enough. They gave us rather an embarrassing time, really; for on one side of the curtain all was sprightly effort at being entertaining, while on the other sat an audience—not consisting simply of friends and relations this time—which, like Queen Victoria, was not amused.

How gratefully we recognised the professional touch in the monologue of Miss Selma Vas Diaz, founded on the Katharine Mansfield story, "The Lady's Maid"! This was beautifully spoken and acted, and held the house in a hush. The effect of a play, "The Man born to be Hanged," by Richard Hughes, was spoilt by being played in the dark—it was essential for us to have seen the actors' faces, at least—and by the fact that for so short a piece there were too many climaxes. "Man in Cage," a three-act opera by Geoffrey Dunn and Herbert Murrill, the time of which was coyly placed in the year 1433, was quite inexplicable, but it had some very attractive tunes which we would like to hear again. "Switchboard Symphony," a ballet by Van Hengelaar, had a funny, twisted appeal, and was perhaps the best of the larger items.

Of the individual performers, Miss Rosalind Patrick pleased us a great deal, and we admired her Mendelssohnian interlude, in which she looked like a quaint little early Victorian print come to life. Mr. Geoffrey Dunn's comically convivial song, "Dear Old Pals," was good, too, and unlike so many other pieces on the programme, did not spoil its first effect by going on too long. Miss Judith Wogan, who, we understand is in authority at the Grafton, and whose enterprise we admire, though we wish it might have more encouraging results, should give us more of this type of thing in her next programme.

"CHARMEUSE."

A Comedy in Three Acts, by Temple Thurston, produced at the Repertory Theatre, Birmingham, on Saturday, October 4.

Barbara Campion ..... Betty Cooper
Rachel ..... Margery Harper
Wilfrid Inglis ..... Kenneth Fraser
Jimmy Laidlaw ... Richard Littledale
Roger Campion ..... Jack Twyman
Laetitia Campion ..... Dorothy Turner
Mrs. Thorpe ..... Cicely Oates
Telephone Operator ... Sidney Rennef

Whatever underlying cynicism there is in the theme of "Charmeuse," it dissolves in laughter. It is all essentially good comedy. Roger Campion is an artist, preoccupied in his work, testy, an eccentric man, who along with an abhorrence of flesh foods, has a general distaste for society conventions. The feminine vanities of his attractive wife have wasted for lack of exercise. She hides her disenchantment under a matronly loyalty to the man with whom she is mated.

A frock, a wonderful "creation" in charmeuse, which by a freak of fortune comes her way, sets the currents of her life flowing again, brings back vanished vivacity and youth. She employs her re-born charms to usurp her daughter's place in the adolescent addresses of Jimmy Laidlaw, a young man in the Navy who is considered by her husband a less eligible suitor than Wilfred Inglis. The stratagem is carried out with strict regard to what is due to a doting husband. Incidentally, Roger Campion, too, renews something of the youthful adoration which led him to the feet of his fair Laetitia, and by a little psychological sleight of hand, Cupid mends Jimmy Laidlaw's broken heart, or at any rate is provided with the opportunity for doing so.

That roughly is the scheme. The details are filled in with the skill and neatness of a practised hand. It is stated in the programme that "Charmeuse" was first written as a play and later as the novel which was published in 1924. There are internal evidences that the original has been revised and brought up-to-date. As presented at the Birmingham Repertory, "Charmeuse" makes a very diverting stage comedy. Dorothy Turner, an old favourite who is welcomed back with delight by habitués of the house, is the life and soul of the performance. Laetitia Campion has to walk on thin ice. Thanks to Miss Turner's unfailing intelligence, she does so light-footedly, often giving mere humour a witty turn as she goes. Jack Twyman, also making a re-appearance after an absence, is very effective in the other principal part.

The author was enthusiastically called at the close, and responded with a brief speech of appreciation.

NEW FILMS.

"A WARM CORNER."

Following the general fashion, a "talkie" has now been made and presented of the uproariously funny farce, "A Warm Corner," in which first W. H. Berry and later Leslie Henson delighted audiences at the Prince's Theatre. This is Mr. Henson's first talkie, and it is to be profoundly hoped and confidently expected that it will not be his last. If any one had a film face—that is a funny film face—it is Mr. Henson. Added to this is the fact that his voice records extremely well. Mr. Henson himself being a success—one might almost say a screaming success—it follows naturally that the film would be a success. But there could be no possible chance of failure here, for supporting Mr. Henson are the three other "stars" who helped him some months ago to fill the Prince's Theatre, namely Connie Ediss, Heather Thatcher and Austin Melford.

Sufficient be it to say that Mr. Henson as the ebullient Charles Corner, of Corner's Corn Plasters Fame who forgets himself rather on the Riveria and is then confronted by a whole army of conspirators—fresh from the Lido—in his newly-acquired ancestral castle, is as funny as ever. One is tempted to say that his marvellous elasticity of face shows to even better purpose on the screen than on the stage. Connie Ediss, as the impossible and society-seeking Adela Corner, is most wonderfully *parvenu*. Austin Melford as Peter Price, the silly young ass nephew of Thomas Turner (Corner's old friend, played by Arthur Wellesley), is still the almost perfect type of fatuous imbecile young man, but somehow we prefer him on the stage in the flesh. Mimi—as played by Miss Thatcher—is as seductive in pyjamas as ever.

On the whole we are inclined to say that it would have been better to have put the play on to the film in the manner of "Canaries Sometimes Sing" at the expense of the gorgeous views of the Lido and the battlements and palatial rooms and echoing corridors of the ancient ancestral castle. The continuity—about which we hear so much—was rather weak. In the play everything went with a swing. Here—speaking colloquially—we felt we were being "switched about." The direction and adaptation is by Victor Saville.

"WHOOPEE."

At last Ziegfeld's great musical comedy has been seen here and fully justifies its anticipatory tributes. Eddie Cantor, who was the "flesh and blood" comedian in the stage show, is a veritable riot of fun and 80 per cent. of the success of the film is undoubtedly due to his work. It is a colour film and the scenic effects and costumes are a spectacle, which was to be expected to Ziegfeld. It is on the usual musical comedy lines, with the exception that Eddie Cantor is on most of the time with the most absurd excuses for comedy gags and ebullitions one has ever seen. It is Eddie's success and will raise our expectations of seeing him here more than ever. The film is a feast of entertainment and a certain box office attraction.

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VARIETY IN THE CINEMA.

By VIATOR.

The Plaza.

"Porcelain," an original Francis A. Mangan production was the title of the exquisite little stage-show I saw here last week. When the curtain goes up, Miss Violet Code, looking most picturesque, is discovered singing "China Maids." A beautiful chorus of Dresden shepherds and shepherdesses follow in a minuet. The slow movements are most gracefully performed, and I particularly enjoyed Mr. David Paget's orchestra's playing in this, and indeed throughout the show. When the curtain goes up, it reveals three exquisite figures posed, one at the centre and one at either side on plate designs. The girls have mounted pedestals which revolve and carry them off. Another beautiful picture has a huge plate at the top. The revolving figures return, and so do the whole company, including Miss Code, whose peacock feathering is draped on to the stage, and the finale makes a veritable feast to the eye. The Mangan Girls and the Plaza-Tiller Girls are the two troupes. I must congratulate Miss Ethel Holliwell on her very successful original dances. "Young Man of Manhatton" and "True to the Navy" were the films last week. This week, "For the Defence" is the big "talkie" here.

Beckenham Regal.

The Savoy Orpheans Band was retained here following their success during the opening week. The audience were specially delighted when, after a musical treat of popular numbers, Bennie Loban, the popular leader, played a violin solo, "Danny Boy," accompanied by one of the "boys" on a piano accordion. Grande and Maxted gave a fine entertainment, their wide range of dancing being given with a grace and charm with greatly pleased. The variety section this week includes the Royal Hindustans in their wonderful pyramid and tumbling displays; the Leo Sax Trio, the unique entertainers with music and dancing; and Albert Mendel and his Symphony Orchestra. The chief film attraction last week was Ronald Colman in "Condemned," while this week it is Greta Garbo in "The Kiss."

Streatham Astoria.

If laughter is a tonic, the health of those visiting the Astoria at Streatham last week should be considerably improved. The "Medicos," if one may put it that way, are none other than those delightful comedians, the O'Gorman Bros. Both silent and talkie pictures are now so humorously constructed that it is quite usual to hear loud guffaws, but when I entered this theatre last week it was one prolonged roar at the buffoonery and the antics of these two clever boys. The "echo" heard "off" is a real scream. "One, two, three, four" shouts one of them, and back comes the echo, "Five, six, seven, eight." It is funny little items like this which appeal so much to audiences to-day. The other turn was Rob Daymar, the musical clown, who scored heavily with his clever work on the concertina. His church bells item was particularly good, and his xylophone playing both dexterous and speedy. He, too, had a big reception.

Astoria, Brixton.

I unfortunately missed Miss Olive Fox's turn when I looked in here last week. The theatre was crowded, and I could only hear the loud applause she received as they were trying to find me seats. I was delighted with Mr. Clarkson Rose's performance. He is always good, of course, and when he came on and sung, with that old-fashioned dame skirt, bustle complete, about the girls of long ago, the audience laughed itself hoarse. His second number, too, was a real character gem about the £10 in the Post Office, and the orchestra joined him in the refrain, "So I had to go and draw another pound out." His final about the "Girl I want" is a gem in variety numbers. I laughed as much at this as ever, and I've heard Mr. Rose sing it in various places. The film "Condemned" was the big "talkie" attraction. I sat this out and really enjoyed it.

Items.

The programmes at the various theatres in the Astoria circuit this week are as follow:—

Brixton Astoria.—"The Love Parade," Maurice Chevalier. On the stage, Marrone and La Coste, sensational dancers, Beryl Beresford and Leslie Hinton, Jimmie Ferguson, and George Jackley.

Old Kent-road Astoria.—The pictures are "The Love Parade" with Maurice Chevalier, and "The Big Kick" with Harry Langdon, and the variety includes Teddy Brown, Grande and Maxted, and Dinks and Trixie.

Streatham Astoria.—The talking picture is "Juno and the Paycock," with Sara Allgood, and "Great Gops," with Charlie Chase. The variety at this house consists of "Cocktail Time," an Astoria stage production featuring the Victoria and Astoria Girls, those Four Chaps, and Michel the singing xylophonist.

Finsbury Park Astoria, so successfully opened last week, has for its talking picture "The Love Parade," with Maurice Chevalier, while George Clarke in "His First Car" is also on the programme. The variety at Finsbury Park includes Jackson and Blake, black and white comedians, Stanelli and Edgar, fiddle fanatics, and the Astoria Corps de Ballet, presented by Alexander Oumansky.

Mr. George Bishop Fellows.

Mr. G. B. Fellows writes:—"May I be allowed to thank the proprietors of "The Era," the Editor, and my colleagues and friends on the staff who were associated with the gift to me of the handsome diamond ring in commemoration of my fifty years' service on 'The Era'? I shall ever value it as a token of esteem and respect from those whose good regard I highly cherish."

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WEDNESDAY, OCTOBER 8, 1930.

SIR THOMAS BEECHAM ANSWERS HIS CRITICS.

THE criticisms which have been levelled against the executive of the Imperial League of Opera on the score of inactivity have been answered very effectively in a circular letter addressed last week by Sir Thomas Beecham, the founder of the League, to its forty-four thousand subscribers. It is revealed in this that for the past six months negotiations have been in progress with the Covent Garden Opera Syndicate. The object of these, we learn, has been to preserve the main aims for which the League was originally formed—to popularise opera and make it accessible to the greatest number of music lovers—by combining the forces of the two bodies and thus ensuring the continuation for another five years of the policy of the Syndicate, which policy has for the past three years given music-lovers ten weeks of opera in London during the Summer, and was responsible for a twelve-weeks' tour in the provinces last Autumn and Winter.

Imperial League of Opera.

We can realise that these negotiations must have been of a delicate nature, and understand why silence about them has been preserved for so long. And we feel that we have here one more proof of the folly of passing hasty judgment, without full knowledge of the facts, on those who hold responsible positions. The League, certainly, has not accomplished all that it intended; but these are extraordinarily difficult times, and we confess ourselves more encouraged than otherwise when we survey what Sir Thomas Beecham and his colleagues have been able to do with circumstances so very much against them.

When the Imperial League of Opera was founded three years ago, it was hoped to raise an income of sixty thousand pounds yearly to enable it to carry through a programme of five years' work. This, all will agree, was a vast sum to acquire in a time of industrial depression and straitened finances. The work of enthusiastic helpers resulted in the collection of a fund, the income of which would have amounted to twenty-two thousand pounds annually, for five years; and individual donors have guaranteed extra large sums, these donations being contingent on their being at least sixty thousand subscribers, and alone bringing the available amount to date up to something like forty thousand pounds a year.

SIR THOMAS BEECHAM reminds us, in his letter, that the League was not authorised to function actively until the whole sum was raised, and in these circumstances we do not see how the organisers could have done any more than they have. They have accomplished wonders, and if the state of the country had improved during the years of their labours, instead of getting worse, we firmly believe that their efforts would have been crowned shortly with complete success.

Sir Thomas Beecham's Proposal.

As it is, we must be grateful to Sir Thomas Beecham and his associates for their devoted efforts, and express a hope that the members of the League to whom his letter has been addressed, will be unanimous in giving him their permission to complete the contract between the League of Opera and the Covent Garden Syndicate. We have a feeling that out of the partial failure of the League may come a certain amount of good, for we are far from being convinced that there is at present room in this country for two such ambitiously-conceived operatic ventures.

THE BOOKSHELF.

THEATRICAL REMINISCENCES.

STORIES OF ROBERT COURTNEIDGE & HAYDEN COFFIN.

"I Was An Actor Once," by Robert Courtneidge. Hutchinson and Co. (12s. 6d.).
"Hayden Coffin's Book," by Hayden Coffin. Alston Rivers. (10s. 6d.).
"Idle But Happy," by Vere Ker-Seymour. Chapman and Hall. (18s.).

Mr. Robert Courtneidge tells, in his unusually well-written record of fifty years of theatrical life, a story which, being in its general outlines typical of those of his contemporary workers in the theatre, accounts in large measure for the healthy spirit and prosperous condition of the English stage as the generation which was plunged into the War knew it. Mr. Courtneidge was not attracted to the theatre when he had reached middle age by the dazzling financial rewards which it seems to offer to gamblers. He loved it as a child. He endured hardship and privations for its sake. And when finally, through sheer hard work and persistence, he reached a responsible position in the profession he had chosen for himself, his complete knowledge of the business in all its aspects was founded on personal experience.

Thoughts for the Stage Struck.

The early chapters of Mr. Courtneidge's book should provide useful and thought-provoking reading for the stage-struck. The author succeeded in battling his way through difficulties and disappointments, but there must have been times when even his doughty spirit despaired, and again and again we find him saved from complete defeat by some happy sudden change of fortune, or a chance meeting with a friend which enabled him to turn the corner. And even when he had reached the top of the tree he was subject to the same turns of fate. The theatre is a capricious mistress, and in her service it is necessary to possess both devotion and faith. Without these two qualities even the most ardent suitor at first will find himself jilting her in the end.

[*Photo: Pollard Crowther.*
MR. ROBERT COURTNEIDGE.

A Twelve-Shilling Salary.

Mr. Courtneidge was born in Glasgow, and as a child was brought up, with his sister, by a widowed mother whose weekly wages amounted to three-and-sixpence. When he was thirteen, an apprentice to a firm of stationers in Edinburgh, he entered a theatre for the first time, to witness Boucicault's play, "The Shaughraun," and the course of his life was settled immediately. He began by forming amateur dramatic clubs, first in Edinburgh and next in Manchester. His first experience on the professional stage was when he was engaged as a super in the pantomime at the Prince's Theatre there, and after that got his first acting engagement to play in "*Belphegor*" and some Shakespearian pieces, with Charles Dillon. He appeared in such small but important parts as Rosenkrantz, Guildenstern and Salanio in support of Dillon and the formidable Barry Sullivan. No light thing for a somewhat shy youth in his 'teens. And at a salary of twelve shillings a week!

"Up Against It."

At the conclusion of this engagement he joined a stock company, which played at Scarborough, Malton and Wakefield, with indifferent success in each. Finally they came to Barnsley, to a little wooded circus turned into a theatre. But although advertised as "A company of leading artists from the principal London theatres, playing the latest Metropolitan successes," they still failed to draw the crowd. The little company was doomed to failure, and although young Courtneidge, showing that resourcefulness which later was to prove so useful to him, tried to pull things together, disaster overtook them. Then the young actor really found himself "up against it." With a friend he staved off actual starvation by giving songs and recitations in public houses, at first a dreadful ordeal, but it brought in a few shillings. He can speak half jokingly of the experience now. "We were brightening up the social life of Barnsley and becoming favourites in the tap rooms. There was a measure of enjoyment in this work. I have felt less elated when I have made a hit in a first-class theatre; but the results in money were not enough to keep two." Accordingly, he left his companion to continue the work alone, and himself went off with three other adventurers to Hoyland, where a friend of theirs owned a booth.

It is in connection with their work there that we hear of the art of "ponging," which, as Mr. Courtneidge explains, "is the ability to go on the stage with only a slight knowledge of the structure and characters of a play, and improvise the dialogue, fitting it to the situations agreed upon."

Pages of Grim Reading.

In spite of the gay spirit in which they are written, the pages dealing with this period of Mr. Courtneidge's life make somewhat grim reading. He, we know, survived them, but there must have been many others, at the beginning as full of youth and hope as he, who were not so fortunate. Is it surprising to find him saying that the advice he gives to every stage aspirant is that offered by *Punch* to those about to marry: "Don't!" He says that this was only once accepted, by a charming embodiment of healthy girlhood, and adds: "Confound my pragmatical interference with that young life! I have hoped many times since that the maid had forsworn herself. I am not a consistent person."

Outstanding Figures of the Past.

Mr. Courtneidge was an actor for more than twenty years, during which he played in Shakespeare, old and modern comedy, drama, comic opera, burlesque and pantomime. He recalls in vivid fashion the outstanding figures of the past whom he has met. George Rignold and William Terriss, who "had in real life the resilient temperaments we associate with adventurers and heroes and on the stage they filled such rôles to perfection." Jennie Lee, who as Jo in "Bleak House," was the living embodiment of Dickens's creation. Kate Santley—"small and plump in figure, with full cherry lips and rounded cheeks, she was a mistress of the arts of fascination." And Dan Leno, who, when Courtneidge jokingly said to him that he earned his money easily, replied: "It may seem easy now, but I've had to dig for everything I've got."

Brilliant Managerial Career.

The last half of the book deals with Mr. Courtneidge's brilliant career as a manager, first at the Prince's, Manchester—where his production of "As You Like It," drew from Sir Henry Irving the tribute: "I have seen exactly what Shakespeare saw as he wrote the immortal comedy"—and later when he was sent for by George Edwardes to embark on the series of light musical productions in London which will always be associated with the name of Courtneidge, beginning with "The Duchess of Dantzig" in 1905 and ending with "The Cinema Star," which, since it was of German origin, came to an untimely end at the outbreak of war.

The book brings the author's activities up-to-date, and closes generously with an appeal for support of those charities which are operating to mitigate the hardships which are endured in the lower reaches of the profession. The middle-aged will turn to this interesting record to revive memories of other days. The young should go to it for wisdom and realisation of what the theatre demands.

"HAYDEN COFFIN'S BOOK."

Mr. Hayden Coffin's book covers approximately the same period as that of Mr. Courtneidge. As befits the story of one of whom the late Mr. T. P. O'Connor wrote in the foreword: "What more graceful and attractive personality has appeared on the English stage in recent years than that of Hayden Coffin? Those who were young with him will recall his gay, fascinating figure and the charm he always brought to any character he portrayed; his handsome face, his beautiful voice and delightful love-songs will never be forgotten by any man or woman who ever had the pleasure of seeing and listening to him"—the book is a happy one. It tells of a quick rise to fame and a long career in which the usual run

(*Continued in next column*).

(*Continued from preceding column*).

of successes was only occasionally interrupted by a failure.

Mr. Coffin confines himself to a record of his public life, but he breaks his rule to recall his childhood days and pay tribute to his American parents. When the complete history of the light musical stage in this country comes to be written by any one bold enough to tackle the enormous task, this book of Mr. Coffin's will be a valuable work of reference. The author has been associated with a number of the principal successes and nearly all the chief figures in this field during the past forty-five years. The pages are lively with anecdotes of all the people Mr. Coffin has met from the opening of his professional career in 1884, when he took over Celli's part in *Pocahontas*, to his appearance in "The School for Scandal" at the Kingsway last year. A good story is told of Paul Rubens, the talented young musician whose engaging personality one is glad to meet in all books of this type. Once, when he was playing a game of golf with George Edwardes, they could not agree about the number of strokes. After a long argument, Rubens, still unconvinced, paid up his five shillings, remarking, "Next time I play with you I'll bring your accountant."

BY THE EDITOR.

Colin Clive for America.

Colin Clive left the cast of "The Swan" last Saturday, and I had lunch with him before his last matinée. He leaves for New York on Saturday on the "Aquitania," and the rehearsals for the new Bolitho play, which is to be produced by Marc Connelly, start in November. Clive's only other visit to America was the hurried trip to Hollywood last year to take the part of Stanhope in the "Journey's End" film. Maurice Evans is taking his part at the St. James's Theatre.

* * *

"Mr. Eno ——."

It is good news that a new play by C. K. Munro is to be seen at the Arts Theatre on October 22nd, where it will run until the 26th. When I met John Fernald, who has been entrusted with the production, he told me that the piece, which is called "Mr. Eno—Birth, Life and Death," has a great number of scenes and technically it is in the manner of "The Rumour." Munro has treated a serious theme in an amusing manner, for the play is as light as "At Mrs. Beam's"—which, by the way, Malcolm Morley is thinking of reviving at the Everyman. A young actor, Roy Graham, will take the part of Mr Eno, and Buena Bent, Clare Harris, Fewlass Llewelyn and Percy Walsh are in the cast.

* * *

Arts Theatre Arrangements.

Other arrangements at the Arts Theatre this season include a revival of "Little Eyolf," with Jean Forbes-Robertson (who has not been seen in the West End since her marriage), Ernest Milton and Nancy Price in the company; the production of "Machines," the play Reginald Berkeley write for the wireless; "No Robbery," an adaptation by J. Leslie Frith from the French of Claude Roger Marx; Hugh Walpole's piece, "The Young Huntress," and a play, called "An Object of Virtue," by Percy Smith. Lopokova will also be seen in a programme of ballet later in the year.

* * *

The Modern Test.

I asked Sir Nigel Playfair what alterations he was making in the Dryden play, which is to be staged at the Lyric, Hammersmith, tomorrow evening. He told me that there would be practically none until the last act, which has been tightened up by Clifford Bax, who is making the revisions, but, as he added "I will allow no situation or line upon my stage which any healthy-minded young man or young woman of eighteen would consider obscene." I imagine that some of the scenes have been toned down. George Saintsbury said that "Marriage à la Mode" was difficult to read without disgust and "impossible to revive," and I remember the Phœnix production ten years ago was a shock to the proprietors.

* * *

Better Than the Lord Chamberlain.

The Lord Chamberlain has no jurisdiction over an old play which has once been licensed. In any case, Sir Nigel considers that the test of youth—which, as he said, allows him plenty of latitude—is much better than the Censorship at St. James's Palace. I asked Sir Nigel if he thought that our modern playwrights would shock the old writers. He replied that he thought they would. "Many of the things that Shaw puts into his plays would scarify them!" he said.

* * *

Jack Buchanan Back.

Jack Buchanan is back from America and Douglas Furber is writing a new musical comedy for him. It will probably be produced before Christmas, but the piece will not be put on at the theatre which Jack is building in Leicester-square. The new Chaplin film is almost certain to go there.

* * *

Dean on British Pictures.

I had a long and very interesting talk the other day with Basil Dean who said that in his opinion there is to be a boom in the English speaking world for British talking pictures. It is not three years since he returned from America and pointed out to the theatrical profession the great new opportunity which the gift of speech to films was about to present to them. At the time there was a danger that the theatre would once more ignore the possibilities of the screen. He says that the danger is now past. British actors are more and more in demand both in their own country and in the United States, by reason of the fact that the trained English voice seems to record more pleasantly than almost any other.

* * *

Asserting Ourselves.

As a corollary to this demand for British talent, Dean said there has grown up in the United States an increased demand for British stories. A great opportunity has arisen for the British film to re-assert its merits and to present to the world in general and to the British Empire in particular, not only the British point of view, but also the merits of British goods.

* * *

Films as Selling Agents.

He thinks that the greatest selling agent in the world for British manufacturers is the British film. Whether this is so, or not, Dean said a start has already been made with "Escape," which is now being released throughout the United States, and playing to big business everywhere. It will be followed in a few weeks time by the second Radio picture from A. A. Milne's detective story, "The Fourth Wall" and renamed in America, "The Perfect Alibi," and in England, "Birds of Prey." Americans will find both these films definitely English in their outlook and treatment.

* * *

Radio's Next Production.

I asked him what is to be his next film production. He said he could not give the precise order of the productions because he was going to New York to consult with the Radio-Keith-Orpheum Company, in conjunction with whom his company works, before any decisions are taken. He confirmed the interesting news that I heard first from G. B. S. at Malvern that he had definitely decided to allow a talking picture to be made of "Arms and the Man."

* * *

Terms Agreed.

Although the contract for the picture is not yet signed the terms are agreed with Shaw, and there is no obstacle in the way. The cast is to be fully representative of the English stage and screen, as in the case of Radio's two previous pictures. Basil Dean added that he had Galsworthy's approval for talking films to be made of "Justice" and "Loyalties," with young Frank Lawton as Falder in "Justice." The full terms are not settled nor is the programme definitely fixed and he said that he was giving me this advanced information to still further encourage the present wide public interest in British film production by indicating the extent to which our leading authors are at last giving their works for the support and adornment of the screen.

* * *

Back to the Theatre.

When I asked him if he was coming back to the theatre he said that no man who has been 25 years in its service could possibly give up. He has made his plans for an early return to theatre production. He reminded me of the fuss there was when in a speech at Manchester a year or two ago he concluded what he had to say with regard to the abominable economic conditions under which managers have to work by the remark "The theatre is dead: Long live the theatre."

* * *

An Unfortunate Omission.

It was a misfortune for him that the second half of the sentence was omitted from the press report for since then he has been numbered amongst the Jeremiahs. He said, however, that he remained persistently a pessimist where the so-called business men of the theatre are concerned. "They have never done anything but harm to the theatre from start to finish, and success is invariably won in spite of them," he declared.

* * *

A Subscription Theatre.

He will endeavour to get closer to his audiences in future by running his future productions on a subscription system. The framework of the organisation has been ready for a long time in an organisation known as The Guild Theatre of London and on which he will work in future. Dean has just acquired a new play by an entirely unknown woman writer and he reminded me that he has, in the past, been fortunate with first plays, recalling the success of "A Bill of Divorcement" and "Young Woodley."

* * *

Revival of "Hassan."

He is also going to do a new comedy which Monckton Hoffe is now writing and he expects to revive "Hassan," with the original Delius music. It will be played without cuts of any kind, except perhaps the rather unnecessary first scene of Act VI, and the decor will be entrusted to an entirely new artist with the stipulation that the designs shall be of the simplest possible nature so as to concentrate on the beauties of Flecker's play.

* * *

Mutually Helpful.

He went on to say that the st play and the talking picture are ready proving mutually helpful, whilst the screen relies to a great extent upon the stage stories and also for a great n its actors, it is also tru talking picture is millions of people more listen to dialogue. Up ever, the stage has enough of the impor value of the screen.

OKI

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALF'S BUTTON.—Oct. 6, Hippo., Boscombe; 13, Pal., Hammersmith.
ALIBI.—Oct. 6, Borough, Stratford; 13, Devonshire Park, Eastbourne.
ALMOST A HONEYMOON.—Oct. 6, T.R., Sheffield; 13, O.H., Harrogate.
ALMOST A HONEYMOON.—Oct. 6, T.R., Hanley; 13, P.O.W., Birmingham.
ALOMA.—Oct. 6, T.R., Bury; 13, Hippo., Altrincham.
APPEARANCES.—Oct. 6, West Pier, Brighton.
APPLE CART.—Oct. 6, Prince's, Bradford; 13, Lyceum, Sheffield.
ART AND MRS. BOTTLE.—Oct. 6, Grand, Leeds.
BAYNTON, HENRY.—Oct. 6, O.H., Manchester.
BENSON, SIR FRANK (H. V. Neilson).—Oct. 6, O.H., Torquay; 13, T.R., Exeter.
BEST PEOPLE.—Oct. 6, P.O.W., Grimsby; 13, Royalty, Barrow.
BLUE TRAIN.—Oct. 6, King's, Dover.
BRANDON THOMAS REP.—Oct. 6, Lyceum, Edinburgh.
CALENDAR, THE (North).—Oct. 6, Grand, Croydon; 13, Empire, Hackney.
CALENDAR, THE (South).—Oct. 6, Hippo., Boscombe; 13, Empire, Wood Green.
CAPE FORLORN (Barry O'Brien).—Oct. 6, Theatre, Brixton; 13, T.R., Chatham.
CARL ROSA OPERA.—Oct. 6, Empire, Southampton; 13, King's, Southsea.
COVENT GARDEN OPERA CO.—Oct. 6, T.R., Glasgow.
CO-OPTIMISTS.—Oct. 6, Empire, Sheffield.
CHINESE BUNGALOW.—Oct. 9, O.H., Buxton (3); 13, T.R., Leamington.
CO-OPTIMISTS.—Oct. 6, Empire, Sheffield.
DEANE, HAMILTON.—Oct. 13, Court, Warrington.
DEAR LOVE (Macdonald & Young).—Oct. 6, King's, Dundee; 13, Hippo., Darlington.
DESERT SONG (A).—Oct. 6, Empire, Edinburgh; 13, Bradford.
DESERT SONG (B).—Oct. 6 and 13, Belfast.
DOBELL, W. L.—Oct. 6, Mitchell's Hall, Hospital.
DOWN OUR STREET.—Oct. 13, T.R., Windsor.
D'OYLY CARTE OPERA.—Oct. 6, Hippo., Golders Green; 13, Theatre, Streatham Hill.
EVER GREEN.—Oct. 13, King's, Glasgow.
FIRST MRS. FRASER (A).—Oct. 6, Pal., Manchester.
FIRST MRS. FRASER, THE (B. Co.).—Oct. 6, T.R., Guildford; 13, Grand, Oldham.
FIVE O'CLOCK GIRL (Macdonald and Young).—Oct. 6, T.R., Halifax; 13, T.R., Huddersfield.
FRENCH LEAVE.—Oct. 6, T.R., Exeter.
GIRL FRIEND (Macdonald & Young).—Oct. 6, T.R., Loughborough; 13, O.H., Burton.
GHOST TRAIN.—Oct. 6, O.H., Dunfermline.
HEAT WAVE.—Oct. 6, T.R., Brighton; 13, Grand, Leeds.
HERE COMES THE BRIDE (Macdonald & Young).—Oct. 6, Wimbledon; 13, King's, Hammersmith.
HOLD EVERYTHING (Macdonald and Young).—Oct. 6, Grand, Wolverhampton.
HONOURS EASY.—Oct. 6, T.R., Margate; 13, Theatre, Brixton.
HUTCHISON, PERCY.—Oct. 6, H.M., Aberdeen.
JEW SUSS.—Oct. 6, Prince's, Bristol.
JOURNEY'S END.—Oct. 6, Prince's, Manchester.
JOURNEY'S END.—Oct. 6, Pal., East Ham.
JOURNEY'S END.—Oct. 6, Pal., Burnley.
JOURNEY'S END.—Oct. 6, Grand, Bolton.
LILAC TIME.—Oct. 6, Hippo., Keighley; 13, Court, Liverpool.
LILAC TIME.—Oct. 6, O.H., Blackpool.
LIMPING MAN.—Oct. 6, Grand, Swansea.
LITTLE TOMMY TUCKER.—Oct. 6, Empire, Liverpool.
LOVE LIES (Macdonald & Young).—Oct. 6, King's, Southsea; 13, Empire, Kingston.
MACDONA PLAYERS.—Oct. 6, T.R., Blackburn.
MAID OF THE MOUNTAINS (Macdonald & Young).—Oct. 6, T.R., Nottingham; 13, T.R., Brighton.
MAN AT SIX.—Oct. 6, Col., Cheltenham.
MAN IN POSSESSION.—Oct. 13, Galety, Ayr.
MICHAEL AND MARY.—Oct. 6, Gaiety, Hastings; 13, Pal., Westcliff.
MIDDLE WATCH, THE.—Oct. 6, Court, Liverpool; 13, Lyceum, Edinburgh.
MR. CINDERS (Macdonald & Young).—Oct. 6, O.H., Belfast; 13, Galety, Dublin.
MISS ADVENTURE.—Oct. 6, Dublin.
MURDER ON THE SECOND FLOOR.—Oct. 13, Grand, Swansea.
MY WIFE'S FAMILY.—Oct. 6, T.R., Norwich; 13, Hippo., Birkenhead.
NAUGHTY WIFE.—Oct. 6, T.R., Worcester.
NINE TILL SIX (Barry O'Brien).—Oct. 6, Artillery, Woolwich; 13, T.R., Bournemouth.
NIPPY.—Oct. 6, Alhambra, Glasgow.
NO, NO, NANETTE.—Oct. 6, Col., Oldham.
NONE SO BLIND.—Oct. 6, Grand, Blackpool.
ON THE SPOT (North).—Oct. 6, T.R., York.
ON THE SPOT (South).—Oct. 13, P.G., Folkestone.
OTHER MEN'S WIVES.—Oct. 6, Court, Warrington.
PADDY THE NEXT BEST THING.—Oct. 6, O.H., Buxton (3).
PATSY, THE.—Oct. 6, T.R., Inverness.
PAVLOVA.—Oct. 6, P.O.W., Birmingham.
PERFECT WIFE, THE OPTIMIST AND A FAMILY MAN.—Oct. 6 and 13, Pav., Perth.
RIO RITA.—Oct. 6, T.R., Leeds; 13, Empire, Sheffield.
ROBESON, PAUL.—Oct. 6, Empire, Cardiff; 13, T.R., Newcastle.
ROSE MARIE (Macdonald & Young).—Oct. 6, O.H., Leicester; 13, T.R., Bath.
RUSSIAN BALLET.—Oct. 6, Lyceum, Sheffield.
SCORPION, THE.—Oct. 6, Pal., Westcliff.
SILVER WINGS (Macdonald and Young).—Oct. 6, Empire, Swindon; 13, New, Oxford.
SILVER WINGS.—Oct. 6, T.R., Birmingham.
SORRY YOU'VE BEEN TROUBLED (Barry O'Brien).—Oct. 6, T.R., Chatham; 13, New, Northampton.
SUSPENSE.—Oct. 6, Grand, Clapham.
SUSPENSE.—Oct. 6, Grand, Southampton.
SQUALL, THE.—Oct. 6 and 13, King's, Edinburgh.
STUDENT PRINCE (Macdonald and Young).—Oct. 6, T.R., Barnsley; 13, W.G., New Brighton.
TERRY, FRED, and JULIA NEILSON.—Oct. 6, T.R., Newcastle-on-Tyne.
THARK.—Oct. 6, Town Hall, Merthyr; 13, T.R., Torquay.
THIRD TIME LUCKY.—Oct. 6, Pal., Chelsea; 13, Artillery, Woolwich.
TONS OF MONEY.—Oct. 6, Yeovil (3), Cirencester (3).
WARM CORNER (White).—Oct. 6, P.G., Folkestone; 13, Grand, Derby.
WAY-OUT (Prince Littler).—Oct. 6, T.R., Windsor; 13, T.R., Norwich.
WILD ROSE.—Oct. 6, T.R., Plymouth.
YELLOW SANDS (Barry Jackson and Prince Littler).—Oct. 20, T.R., Leamington Spa.
YOUNG WOODLEY.—Oct. 13, West Pier, Brighton.
77, PARK LANE.—Oct. 6, T.R., Lincoln; 13, Arcadia, Doncaster.

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CORENTEZ LEAH, PLAYERS.—Pal., West Hartlepool
DENVILLE STOCK.—Devonshire, Manchester; R., Portsmouth; Emp., Gateshead; R., S. Shields; Hippo., Huddersfield; T.R., Sunderland; Majestic Newcastle.
DEWSBURY REP. PLAYERS.—R., Dewsbury.
EMBASSY REP.—Embassy, Swiss Cottage.
FLORENCE, EMILY, REP.—Empress, Dundee.
FORTESCUE, FRANK, PLAYERS.—G., Walsall; R., Smethwick; R., Stratford; Hippo., Dover; O.H., Dudley; County, Reading; T.R., Bristol.
GERARD NEVILLE-EVELYN DANE REP.—Grand, Fulham.
GRAHAM, NEVILLE, REP.—Queen's, Dundee
HART, ARTHUR, F.—Col., Kettering; Empire, Chester-le-Street
HOLMSHAW, PERCY, REP.—New, Crewe.
JULIAN AND WARD PLAYERS.—Victoria, Burnley.
LITTLE LEEDS REP.—Leeds.
LONDON PLAYERS.—O.H., Scarborough.
LONDON REP.—Ardwick Empire.
MILLANE PLAYERS, H.M., Carlisle.
1930 PLAYHOUSE PLAYERS.—Playhouse, Cardiff.
NORTHAMPTON REP. PLAYERS.—O.H., Northampton.
REGENT REP.—Regent, London.
REPERTORY CO.—Greyhound, Croydon.
SHEFFIELD REP.—Rep., Sheffield.
VICKER'S STOCK.—Burslem.
WALKLEY & HEALEY REP.—Pavilion, Leicester.
WILSON, BERT J. REP.—W.G., Blackpool.
WINSFORD & GRAHAM, REP.—R., Ashton-under-Lyne; R. Stockport.

REVUES

ACE HIGH.—Oct. 6, Pal., Neath.
ALIVE AND KICKING. (Francis Laidler).—Oct. 6, Hippo., Brighton; 13, Hippo., Birmingham.
ALL RIGHT ON THE WESTERN FRONT.—Oct. 6, Oldham.
APRES VOUS.—Oct. 6, Hippo., Preston.
BEAUTY ON PARADE.—Oct. 6, Empress, Brixton.
BRIGHT AND GAY.—Oct. 6, Pavilion, Morley.
CASEY'S COURT.—Oct. 6, Pal., Camberwell; 13, Grand, Clapham.
CASINO DE PARIS.—Oct. 6, Empire, Islington; 13, Hippo., Ilford.
COUNCIL HOUSES.—Oct. 6, Empire, York.
DE LA FOLIE PURE.—Oct. 6, Empire, Newcastle.
DUG-OUT MELODY.—Oct. 6, Hippo., Sheffield; 13, Pal., Bradford.
ERNIE'S END.—Oct. 6, Hippo., Southend.
EVENTS OF 1930.—Oct. 6, Phoenix, Sheffield.
FAST LIFE.—Oct. 6, Pal., Scunthorpe.
FIND THE BABY.—Oct. 6, H.M., Walsall.
FINE FEATHERS.—Oct. 6, Pal., Hull.
FUNNY BOY (Francis Laidler).—Oct. 6, Alex., Stoke Newington; 13, Pal., Walthamstow.
FUNNY SIDE UP.—Oct. 6, Hippo., Liverpool.
GOING THE PACE.—Oct. 13, King's, Dover.
GOLDEN ARROWS.—Oct. 6, Pav., Liverpool.
GOLDEN MELODY.—Oct. 6, Pal., Southampton.
GOOD NIGHT.—Oct. 6, Pal., Grimsby.
HAPPY DAYS.—Oct. 6, Hippo., Eastbourne.
HAPPY PEOPLE.—Oct. 6, Empire, W. Hartlepool; 13, Hippo., Wolverhampton.
HELLO, FOLKS.—Oct. 6, Empire, Birmingham.
HIGH TOPPERS.—Oct. 6, Hippo., Stockport.
HOT RHYTHM.—Oct. 6, Pal., Warrington.
HOUSE THAT JACK BUILT.—Oct. 6, Pal., Plymouth.
IRISH SMILES.—Oct. 6, Empire, Chiswick; 13, Hippo., Aldershot.
JOLLY BOY.—Oct. 13, Bedford, Camden Town.
JUST PLAIN FOLK.—Oct. 6, Grand, Hanley.
LARKS.—Oct. 6, Pal., Halifax.
LAUGH PARADE.—Oct. 6, Queen's, Poplar.
LAUGHS.—Oct. 6, Hippo., Portsmouth.
LIDO FOLLIES OF 1930.—Oct. 6, Grand, Luton.
MAKING WHOOPEE.—Oct. 6, Empire, Penge; 13, Alex., Stoke Newington.
MIRTH DIGGERS.—Oct. 6, Hippo., Ashton-under-Lyne
MIRTH PARADE.—Oct. 6, Met., Manchester.
MERRY SIDE OF LIFE.—Oct. 6, King's, Longsight.
MOONBEAMS OF 1930.—Oct. 6, Rotunda, Liverpool.
MR. JOLLY BOY.—Oct. 6, Hippo., Aston.
NEW BIRD'S NEST.—Oct. 6, Pal., Cork; 13, Olympia, Dublin.
NIGHTS IN HAWAII.—Oct. 6, T.R., W. Bromwich.
NO PASSENGERS.—Oct. 6, County, Bedford.
NOVELTY BOX.—Oct. 6, Bedford, Camden Town.
PAINTING THE TOWN RED.—Oct. 6, Pav., Glasgow.
PARIS AND PICCADILLY.—Oct. 6, Hippo., Manchester.
PLAYBOX.—Oct. 6, Met., Glasgow.
PLAYTHINGS.—Oct. 6, Crown, Eccles.
POLICE FORCE.—Oct. 6, T.R., Leicester; 13, Pal., Neath.
REPLY TO THE TALKIES, THE (Francis Laidler).—Oct. 6, Empire, New Cross; 13, Empire, Nottingham.
REVE PARISIAN.—Oct. 6, Tivoli, Barrow-in-Furness.
REVUE SHOP.—Oct. 6, Pal., Hammersmith; 13, Empire, Islington.
SENSATIONS OF 1931.—Oct. 6, Hippo., Boscombe; 13, Grand, Hanley.
SHOW LIFE.—Oct. 13, Empire, Bristol.
SHOW'S THE THING.—Oct. 6, Empire, Croydon; 13, Pal., Camberwell.
SINGING CLOWN.—Oct. 6, Empire, Swansea.
SOMETHING SENSATIONAL.—Oct. 6, Met., Bootle.
SPARE TIME.—Oct. 6, Alex., Hull.
SPEED AND SPARKLE.—Oct. 6, Granville, Walham Green.
SPLENDOUR.—Oct. 6, Shakespeare, Liverpool.
STORY BOOK.—Oct. 6, Nelson.
SUNSHINE SALLY.—Oct. 6, Osborne, Manchester.
SURPASSING SHOW OF 1930.—Oct. 13, Empire, Croydon.
THAT'S A GOOD GIRL.—Oct. 6, Leeds.
THERE'S NO ARGUMENT.—Oct. 6, Pal., Reading.
THIS IS VARIETY.—Oct. 6, Hippo., Salford.
THIS WEEK OF LAUGHTER.—Oct. 6, Empire, Kingston.
TINY TOWN FOLLIES.—Oct. 6, Pal., Bath.
TOUT PARIS.—Oct. 6, Empire, Finsbury Park.

(Continued in columns 5 and 6.)

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Egerton, Miss Marie
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Elton, Mr. Wm.
Emerson, Miss Beryl
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Fitzroy, Miss B.
Forbes, Mr. Alec
French, Mr. Harold
Frewin, Mr. Harrison
Galloway, Mr. Alberto
Garcia, Mr. Enrico
Gaston, Miss Rosie
Gough, Mr. Wm. (Banjo)
Gilbert, Mr. Fred
Godwin Opera Comp'y
Grahame, Miss Dorothy
Greiz, Mr. Percival
Greene, Mr. Desmond
Grey, Miss (Cellist)
Griggs, Mr. Harry
Hancock, Miss Grace
Harford, Mr. Maurice
Harrison, Mr. Max
Harrison, Miss Muriel
Hartley, Miss Jennie
Hayes, Mr. Rich
Heath, Miss Mary
Holland, Mr. G. B.
Hope, Mrs. Alice
Irwin Twins, The
Jackson, Mr. Edgar
Jay, Mr. Ernest
Jermyn, Miss Ivy
Jewell, Mr. Jimmy
Justus, Mr. Jerrard (Jerrard & Fine)
Kavanagh, Mr. M.
Knowles, Mr. Harley
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Lashwood, Mr. George
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Lisle, Mr. Oldham G.
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Lord, Mr. Bob
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McCormack, Mr. John
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Millward, Mrs. Jessie
Monkhouse, Mr. Sydney
Montague, Miss M.
Morand, Mr. Billy
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Ray Bros., Messrs.
Ray, Madame Belle
Revell, Mr. Fred
Rider, Mr. Bernard
Roberts, Mr. V.
Rogers, Mr. Horward
Roper, Mr. F. H.
Royce, Mr. Edward
Russell, Miss Mary
Sale, Mr. Jimmy
Sandrisi, Mr. Max
Sater, Miss Louie
Scruby, Mr. Alex.
Sears, Miss Jenny (Harmony Girls)
Seymore, Miss Madeline
Shepherd, Mr. W. V.
Short, Mr. Howard
Sielle, Mr. R. (Sielle and Millar)
Smith, Mr. H. Reeves
Spray, Mr. J.
Stanley and Mac
Stephenson, Mr. George F.
Stewart, Mr. Alex.
Summers, Miss Eugene
Swain, Miss Betty
Tarent, Mr.
Taylor, Mr. Sid.
Temple, Miss Emma
Thompson, Mr. Jack
Titterington, Miss Madge
Tod, Mr. Quentin
Tree, Miss and Mr.
Turner, Mrs. A. McNicol
Tussaud, Mr. Louis
Venus, Mrs. K.
Vere, Miss Vera
Vernon, Captain R.
Vernon, Mr. Claude
Victor, Mr. Fred
Walker, Mr. Sid
Walton, Mr. Pat
Warnell, Mr. Jimmy
Warren, Mr. Denier
Warren, Mr. Geoffrey
Warren, Miss Gwen
Warren-Smith, Mr. W. P.
Weight, Mr. W. B. P.
Westlake, Mr. Lionel
Wood, Mr. Leon
Wootton, Mr. Maynard

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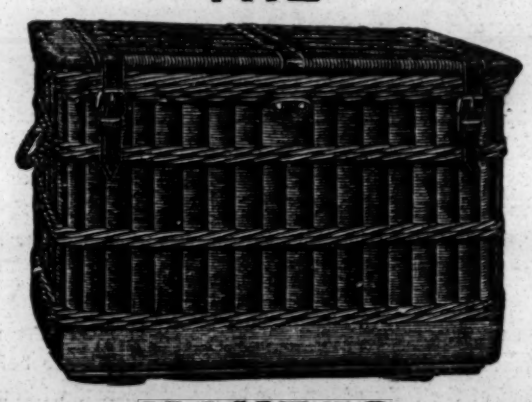
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(Continued from column 3.)

TOWN SHOW.—Oct. 6, Empire, Nottingham.
TRY THIS ONE.—Oct. 6, Empire, Bristol.
TUNE IN.—Oct. 13, Queen's, Poplar.
VAUDEVILLE FROLICS.—Oct. 13, Pal., Carlisle.
VAUDEVILLE VOYAGE.—Oct. 6, Hippo., Hulme.
WHY GO TO PARIS?—Oct. 6, Empire, Sunderland.
WIDE-AWAKE.—Oct. 6, Empire, Kilburn.

CONCERT PARTIES.

CAPRICE FOLLIES.—Oct. 6, Pal., Raunds.
CHIPS UP-TO-DATE.—Oct. 6, Kemble, Hereford.
FARCE.—Oct. 6, Clarence Pier, Southsea.
FOLLY FAIR.—Oct. 6, Blackpool.
FROLIC TIME.—St. Neots.
FRILLS AND FLOUNCES.—Oct. 6, Pal., Wells.
FUN OF THE FAYRE.—Oct. 6, Pav., Sheerness.
HOLIDAY FAIR.—Oct. 6, Ly., Taunton.
MANX MASCOTS, THE.—Oct. 6, New Pav., Teignmouth.
MASQUERADE FOLLIES.—Oct. 6, T.H., Bridgwater.
MERRY SCAMPS, THE.—Oct. 6, Bridlington.
NE'ER-DO-WELLS.—Oct. 6, Granville, Gdns., Dover.
PIERROT IN PLUS FOURS.—Oct. 6, Bognor.
PLAYMAKERS.—Oct. 6, New Pav., Bournemouth.
QUAINTESQUES, THE.—Oct. 6, Winter Gdns., New Brighton.
SOCIETY SIX.—Oct. 6, Blake's, Hitchin.
TOWN TOPICS, THE.—Oct. 6, Pier Pav., Worthing.

Vaudeville Golfing Society.

The Charles Austin "One Club" competition took place at Harrow on Wednesday, and as usual there were some extraordinary scores returned. However, W. H. Senior managed to return a card that many players would have been proud of playing with all their clubs! He did a "79" and was the London winner, E. Stanelli coming in second with an 81. In the Provinces, Hal Swain returned the winning score of 82 at Fairhaven, a bogey 76 course. This is a very good effort from a 15 handicap player, and we are glad to see "Hal" in winning form once again. He will now have to meet Senior at Harrow in the final. Second in the country was W. J. Murley at Sandwell Park, with an 87.

Forthcoming Events.

To-day (Wednesday) at South Lodge, the Merson Shield is up for competition, and Friday at Greystoke is one of the Bogey Competitions for the Walwork Cup. Next Wednesday week, Oct. 15th, is the annual match versus the London Press Golfing Society at South Lodge. The Secretary, Alex Rose, will be glad to hear from members who are anxious to play in this game.

Annual Dinner.

Tickets for this popular function are now on sale at 15s. from Alex Rose, 18, Weech-road, N.W.6. The dinner is being held at the Trocadero, and already a stupendous programme of entertainments has been mapped out by those masters of comedy, Billy Bennett, Billy Leonard and Teddie Knox, they are, however, adding to themselves in the way of an Entertainments Committee, and "new blood" includes Hal Swain and Howard Rogers.

The match versus the Professional Golfers is already attracting a large number of players, but as the teams are twenty aside there is still room for anybody who is looking for a good day's golf and a good evening's entertainment.

Vaudeville Club Bright.

The Winter social season started on Sunday last at the Vaudeville Club with a ladies night. There will be a concert or dancing in future every Sunday to which ladies will be invited.

Fred Duprez.

At the Theatre Royal, Sheffield, Fred Duprez, with "My Wife's Family," completed a successful tour of eight weeks. They broke the Saturday night record in this town, and did the same the previous week at Grimsby. In order to pay a return visit to Sheffield for two weeks at Christmas, Fred has been obliged to re-arrange some of his bookings, which now extend into March without a vacancy. This show was given a hearty reception at the Kilburn Empire last week.

Jackson Owen for "Golden Arrows."

Jackson Owen thoroughly enjoyed his month's season with Harry Gordon's show. Jack travelled from Aberdeen over five hundred miles in his car to town and did the journey in just over twelve hours. Last week Jack was playing at the Empire, Chiswick, and making daily trips to Leicester to rehearse for "Golden Arrows," with which he is at the Hippodrome, Liverpool, this week.

Tommy Lorne.

Fresh from its record-breaking tour of the northern cities the Tommy Lorne and Elkan Simons production, "Laughs" did fine business at the Palace, Camberwell, last week, and Tommy and his clever associates were in their best form. After playing Portsmouth, Boscombe and Brighton the show comes back to the Grand, Clapham.

The Funny Little Man.

Manuel Vega, the funny little man with the pantomime ability, returned to London this week after nearly ten years abroad and opened at the Coliseum with marked success. He will be at Hackney and the new Stoll halls later.

Quick Work.

Ethel Revnell and Gracie West, who were playing Bristol last week with their variety act, visited a motor agent by chance and left Bristol on Saturday with a 1931 model instead of their old Morris, which they left behind at a good bargain. Ethel even scrounged the lamp, luggage trunk and bulb from the old car. By the way, they are grateful for the beautiful presents the "House that Jack Built" company gave them on the Saturday.

Billy Caryll a Hit in America.

From Reeves and Lamport we get the good news that Billy Caryll and Hilda Mundy have made a big success at their opening in New York.

"Silence" Back.

Harry Lazarus, the Australian instrumentalist who for so long last year acted as accompanist to Ella Shields, has joined the Three Australian Boys' act and is playing a variety of wood-wind instruments.

Austel and Arthur Back.

Austel and Arthur, the Colonial entertainers, are back in town at the Astoria, Charing Cross-road, this week, with their versatile entertainment.

Leslie and Cohan Re-united.

The original Murray Leslie and Joe Cohan have re-united, and will be opening shortly with a new act full of laughs.

The Rats and Ratlings.

On Sunday next, the Water Rats and Lady Ratlings will attend a combined Lodge, which has been specially convened to discuss, among other matters, the annual ball to be held on Nov. 23rd at the Park Lane Hotel. By the way, Sophie Tucker is to be initiated on Friday afternoon at a special Lodge of the Lady Ratlings.

Britain's Youngest Mimic.

Anna Rogers, Britain's youngest mimic, achieves the distinction this week of being featured at two West End variety theatres, the Palladium and Holborn Empire. In the short space of time in which Anna has been on the music hall stage she has played most of the important halls in the country, and has been a popular success at each. We are pleased to share in her reflected success, because we have done our best to bring her abilities forward, and are glad that our remarks in our columns have been noticed and borne fruit. Now we await her elevation with a distinctive act of her own to the small band of British headliners.

Mad-Hatters Here.

Syd. Seymour and his Mad-Hatters made a big hit at the Hippodrome, Leeds, and Palace, Grimsby, during the past fortnight, and are back in town repeating their success at the Hippodrome, Ilford. They next go to Kilburn and Croydon before they leave town.

Clarkson Rose.

Returning to town last week after his successful season at the Casino, Shanklin, Clarkson Rose opened immediately at the Astoria, Brixton. Clarkie remains in variety until the end of the year, when he plays his second pantomime season for Mr. John Hart, and will appear at the Opera House, Manchester.

Archie Glen.

Having appeared under the management of Julian Wylie for the past seven Summer seasons, Archie Glen has just concluded his fifth consecutive season at Douglas, where he has become a big favourite. Archie is now back in variety on the G.T.C. tour, and will be seen in town at the end of the month. For pantomime, he will again play Pekoe in Aladdin at the King's Theatre, Edinburgh.

Alfredo Coming to Town.

Next week at the Empire, Finsbury Park, the new Alfredo road show, "The Big Ensemble," makes its début in town. In addition to Alfredo and his Band, the cast includes Mamie Soutter, Norman Arnold, Max and Harry Nesbit and the Gordon Ray Girls. The show has been staged by Charles Henry.

Roper Publicity.

Another novel advertising stunt was worked at Guildford last week, when the Co-operative Society, co-operated with Fred Roper and his Wonder Midgets. On Thursday night, the Co-operative Stores presented the Midgets with a three-tier wedding cake, which was handed up by a baker in full white kit to the little people after the performance of "The Wedding of the Painted Doll." The following day all the little people had tea in the large furniture window of the Stores, when the wedding cake was cut. So large were the crowds that it took one and a half hours to walk past the window.

Wonderful business was done at the Theatre Royal during the week, hundreds being turned away at every performance. At some houses as many as four and five hundred people were turned away—one of the most spectacular records this marvellous bunch of little people have broken.

Scott and Whaley Back.

Scott and Whaley, who again broadcasted successfully last week, are back in town on Monday in their new variety act at the Granville, Walham Green.

Uncle Henry.

Henry Hearty returned to Town last week and was a riot at the Metropolitan, keeping on with chorus successes until further notice. They always want more of "Uncle Henry." He is at his native Blackburn this week and will be back in Town shortly.

Coote and Burger.

This is not the name of a new double act, but the tailors who make the suits for many of the acts in the profession. They are in Lisle-street and *au fait* with everything the "pro." wants.

Marie Nyman Booked Up.

Marie Nyman has been booked up by Albert Sandler for his variety and concerts, and is fully engaged till Christmas. Since she has been here this Australian musical comedy artist has been extremely successful in variety.

Delfont and Rene.

Al Delfont, late of the Delfont Boys, now presents Delfont and Rene, who go to Africa in a few weeks' time, followed by a Continental tour.

Youthful Discovery.

A nineteen-year-old lady named Helen Binney, now playing small parts in revue, is likely to spring into prominence as the greatest "discovery" of the year, when she appears in production shortly.

Music Hall Ladies' Guild.

The Committee wish to tender their sincere thanks to Messrs. Low & Webster for a collection of £6 17s. 11d. made on board the R.M.S. "Edinburgh Castle" en route for Cape Town.

George Bolton.

It is some time since we saw George Bolton at the piano with his "two voices," and at Putney recently we found him at the top of his form. We hear that he has been booked well ahead by Mr. Harry Myers.

Andy Andrews in South Africa.

The new style comedian, Andy Andrews, has been having a most successful time in South Africa, and his tour has been extended. According to present arrangements he will be home again about the end of October.

Ike Hatch New Show.

Ike Hatch will open shortly with his new act, "Ike Hatch and his Symphony Steppers," which includes Frank Cumminger, Amos Howard, Frank Parham and Stanley Coleman.

Arthur Joel Busy.

Arthur Joel, the Nottingham agent, is in town very often these days in connection with his variety combinations, and is very busy with his pantomime preparations. When you see Arthur near Charing Cross-road, things are moving.

For South Africa.

The following artists sailed from Southampton on Friday last, the 3rd inst., per R.M.S. "Armadale Castle," to fulfil engagements with African Theatres, Ltd., booked by the I.V.T.A., Ltd.:—Ted Ray, comedian, violinist and dancer; Dunn and Dee, comedians.

"Pageant on Parade."

This is the title of the Beta Productions, Ltd., new revue to be seen at Penge Empire next week. It is presented by arrangement with Mr. Bert Montague. The Sherry Family are featured, and in addition James Austin, Edna Squire Brown, Ellis Vizard, Irene Hill, and David Dale are in the cast. The revue is to be produced by those two masters, Mr. Wallace R. Parnell and Mr. Fred Dixon. Mr. "Jimmy" Molloy, the popular manager at Penge, is expecting a big week. This Friday is "Speedway" night at Penge; this will be a real big event.

Artistic Settings at the Met.

For some time past we have admired the original and artistic settings which have been introduced at the Metropolitan when variety is presented. The splendid colours blended with novel lighting have obtained results which are a credit to the "unseen hands" at this popular resort.

Phyllis Goodwin.

Since its production last March, Phyllis Goodwin has been appearing in "Fine Feathers," and her entertaining work has brought her well-merited praise. Prior to this production, Miss Goodwin was for a time playing the heroine in "August, 1914," on tour.

Percy's Perspicacity.

Percy Holmshaw, always on the alert for novelties, has arranged to tour the new detective drama, "Sexton Blake" from the late Autumn. This play, which has been successful at the Prince Edward Theatre, is bound to be an enormous puller for the twice-nightly theatres, and is another feather in Percy's cap of alertness.

From Kilburn to Wigan.

After a run of eight weeks in London, Billy Percy, the principal funster in Jose Brooks' production, "Wide Awake," commences a provincial tour with the show at Wigan next week. Billy is tuning up the "Willys Knight" to take the open road on Sunday next.

Archie Pitt's New Production.

Whilst Archie Pitt is in America, Pat Aza is keeping the good work going in town, and is busy getting prepared for the new production which will be presented when Archie gets back from the States.

Dick Hart.

On Saturday evening, Dick Hart, the popular stage director of the Hippodrome, Brighton, left for a few days' holiday in Paris, where he is paying his first visit.

The Other One.

Gus. Chevalier was agreeably startled the other evening when a "cub" reporter from one of the "dailies" asked him whether he thought £4,000 a week was enough salary. "It would suit me," said he. "My name's not Maurice, it's Gus!"

Mona Marsh.

Friends will be glad to hear that Mona Marsh has recovered from the sudden illness that assailed her in the Channel Islands. She is resting while her father, Jimmy Jewel, is in variety, but will shortly be back in harness.

Robb Wilton.

Following his successful week at the Hippodrome, Manchester, Robb Wilton was called up to deputise this week at the Palladium, where he is paying his third visit within four months in "His Journey's End." Robb informs us that his latest scena has been eagerly sought after by the copyists, necessitating warnings being sent to the offenders. Managers might assist artists greatly by keeping an eye on such plagiarists.

LONDON VARIETY THEATRES.

Reviewed by M. WILLSON DISHER.

THE COLISEUM.

When streets are filled with cold winds and tragic newsbills, audiences need amusement, but are hard to amuse. For this reason it is particularly fortunate that the present programme contains an exceptionally large number of comedians. The first is Audrey Knight, short, plump and very jolly. She gives a lively character sketch of the little girl from the flat underneath who arrives breathlessly to tell Sonny Day he must leave the piano alone because her father objects. Then she bursts into her comic tale of woe, until she determines to lure some nice young man into marriage and make him pay for all her past sufferings. It is a spirited and imaginative performance.

Next Norman Carrol burlesques "The Bells." His method is to alternate tense, dramatic utterances with incongruous irrelevancies. Perhaps this sounds simple; actually, however, he exercises no little skill in his choice of remarks that have nothing to do with the character, scene or situation. At one time he decides that the chair on the stage is more comfortable than any at his lodgings; at another he thinks the green limelight has turned him mouldy, and at another he rebukes the property-master for being too free with the bells used for "effects."

At the opening of the next act, two figures are leaning over the bridge of a canal. Manuel Vega, as a shabby Lothario, tries to make himself known to the female one, but is unsuccessful. When he gives up the attempt, his graceful departure is hindered by the fact that the umbrella he has been leaning on cannot be dragged from the earth except by an effort which flings him backwards in a somersault on the recoil. His ill-humour is vented upon the male figure, but this, though a dummy, holds him round the waist in a grip that cannot be broken. Manuel Vega is very resourceful in knockabout fun, and he has provided his act with a setting which gives it the form of a comedy in little, depicting a delightfully mad existence.

In a dress of startling design, Vera Pearce takes our breath away before she begins her first song. In "The Fat Girl's In Fashion To-Day," she proves an adept at topical allusion. She dances with lightness and agility, and revives memories of her many stage successes when singing the choruses of popular songs. The return of Rupert Hazell is an extremely welcome event, and he adds to our pleasure by telling us several excellent new tales. Aided by Elsie Day, he proves that his "Harmonylarity" is as potent a tonic as before.

Those "Two Oddments," Ethel Revnell and Gracie West, clown with a gusto which is all their own, and they are as likeable as they are original. To add to our mirth, Norah Blaney and Gwen Farrar spring upon us in song new ideas about the age we live in; Julian Rose expounds the philosophy of Levinsky, and Miller prances with Wilson through a score of astonishing pranks. The glamour of Spain is excitingly exploited by the company of "Olé! Olé! Espana!"

"FUNNY BOY."

AT THE ALEXANDRA, N.

Francis Laidler's name on a bill ensures money's worth entertainment, and consequently good houses and a fine reception. This week we have "Funny Boy," a beautifully staged presentation, full of novelty and a cast of talented artists. There is one hundred per cent. laughter in this show, with Reg. Bolton at the head of the comedy situations. He is an expert humorist, with a friend of spontaneity. Good support is rendered him by Tom Prior, whose acting has improved wonderfully, and Muriel White, whose work is exceptionally clever. Joan Brett as the leading lady possesses all those qualities which are desired, and knows how to hand them out. Norah and Peg St. John are delightful girls, whose dancing capabilities need no comment except that they are A1 in every way. Phil Rallis does some clever work in several parts of the show, and Alex Meux, Richard Milner, the Six J. S. Fisher Boys and a Rolls Royce chorus complete the fine cast. The scenic and costume effects are well worth noting.

"TOUT PARIS."

AT FINSBURY PARK EMPIRE.

Richard Jerome presents here this week for Speed Productions, by arrangement with Leon Volterra a new revue entitled "Tout Paris." It is one of the most spectacularly beautiful and scenically effective presentations we have witnessed. English material of the peppy comedy type has been interpolated by Con West, Frank O'Brian and Richard Jerome. Music has been contributed by Ivor Keith, Val Guest and Harry Shalson. George Shirley has arranged the ensembles, and Barbara Dean supervises the dances. Frank O'Brian has undertaken the leading humorous rôles in this show, and never have we seen him to better advantage. This is evinced in several scenes, and he is particularly good when relying entirely on his own personality. Joe Hudson, who should be known as the sergeant-major de luxe, has several rôles in which he accomplishes some good work. Angela Guilbert, the French comedienne, whose accent is charming and whose appearance is bewitching, does everything in delightful manner and shows great capabilities. Another whose offerings are new here is Violet Elliott, a jolly buxom girl who comes from Australia, and should very soon be immensely popular here. Daphne and Jean Mariajanos offer some clever acrobatic dancing, and Barbara Dean and her girl dancers also offer pleasing terpsichorean entertainment. Jack Desmond makes a pleasing juvenile lead, and Doris Green acts well in several parts. The spectacles in this show are well worth a visit. Pierre Cohen is the courteous manager here.

THE PALLADIUM.

There was some consternation at the beginning of the evening. We read on slips in the programmes that, "owing to the indisposition of Mr. Jimmy Nervo, Nervo and Knox will be unable to appear at this performance." There were rumours of physical strain which were very disquieting, still. . . . The show, begun by Kambar, an accomplished accordionist, did go on. Charlie Higgins followed with songs and patter so droll it was impossible not to feel gal. Then Adam, Amelia and Florence Digatano arrived from the Holborn and showed us what "Stepping out of character" meant to our unmistakable delight. Robb Wilton was another act called in to fill the gap, and his powers also proved extremely perssasive in making ur forget gloom.

The Gaudsmith Brothers took their place as arranged. Each time I see them I find myself laying stress on a different aspect of their skill. This time I was fascinated by their "business" with the poodle's tail I suppose (though I must hasten to admit that my life has been spent among cats rather than dogs) that it must be comparatively easy to teach a canine tail when to wag and when to stop. Simple or difficult, this bit of the Gaudsmith Brothers' act is more effective than most of the grandiloquent exhibitions of wild beast-taming that I have seen. We are all set violently laughing. Many of us are also exclaiming "How marvellous." I am reporting, not criticising, here.

I hesitate before expressing a deliberate opinion about voices, for that is, deservedly, Miss Henderson-Williams' province. But Madame Evelyn Scotney made me realise, almost for the first time, that "coloratura soprano" is not a term which denotes an instrument of torture. On the contrary, she inspired in me considerable delight.

After the Palladium Girls had done their bit at the opening of the second half, Anna Rogers repeated the success which she had won at the Holborn. Then George Clarke performed that delicious little snippet of comedy from modern existence, entitled "The New Car." This brings the art of the halls, which has a right to be far removed from actuality, past the front doors of real life. Many of those who laughed most uproariously at the Palladium are looking at themselves if they only knew it.

Towards the end Billy Bennett comes to the rescue, and then Vallière demonstrates her claim to the title of "The Modern Girl Cinquevalli."

Should Be Interesting.

Mdlle. Kiki-la-Faye is announced for next week's London Shoreditch programme in "beautiful studies of art; no enamel or anything artificial whatever."

HOLBORN EMPIRE.

Adult mimics will have to think about retiring from business! Their occupation is gone, or so it seems, when a mere youngster makes it look like child's play. Anna Rogers cannot hope to rival those who bring back to the halls the voices of stars long vanished, but she is a serious rival to those who imitate celebrities still living and acting. Her impression of Gracie Fields is, for sureness of observation and deliberateness of reproduction, the best we have heard: others may echo that Lancashire voice in odd tones and accents, but Anna Rogers sticks to her model with every syllable. It is the same with Sophie Tucker; she has made a close study and never sacrifices fidelity to the original for the sake of funny effects. There is no limit of caricature in anything that she does, and that is why I like her impression of Gertie Gitana best of all. It struck me as a tribute paid by one generation to another. In the way she sings "Nellie Dean," you can tell that Anna Rogers is aware of the charm possessed by the old-fashioned ballads of the halls and lacked by the new.

Just as the proof the pudding is in the eating, the test of the comedian is in the laughing; and as I utter loud, discordant noises of mirth when Edgar Medley and Marie Duprey are on the boards, I must credit them with being one of the funniest turns in existence. "You'd Never Expect It" is the title of their act, and it fits. I have seen them often enough to know exactly what is about to happen, and yet it always takes me by surprise. I like, above all, the superb gesture with cigar which Edgar Medley strikes when, viewing the wreckage of that incredible gramophone (or should I say "phonograph" to avoid libels?), he affably commands, "Make me an offer." But why is this ridiculous? Actually that machine (performing rights) must be worth thousands.

Cortini has become my favourite conjurer. To begin with I was grateful for his abstinence from patter. Next I appreciated the subtleties of his technique (all "the quickness of the 'and deceives the heye" without trickery). Now, above all, I prize his sense of the picturesque.

This is, throughout, a programme after my own heart, for it also contains G. S. Melvin with his virtuosity in make-up, the wit of Adam, Amelia and Florence Digatano's dancing, and the thrills of the Robbins Trio's skating. Fyne and Hurley are a pair of comics I delight in. Tom Burke lends the enchantment of his voice, Dirk and Anton are admirable "dental gymnasts." Billy Rey and Partner are lively in "versatilities."

Nesbitts Doubling.

Harry and Max Nesbitt are at the Café Anglais next week, besides playing in Alfredo's road show at Finsbury Park.

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Oct. 6, TIVOLI TH., BARROW.

BILLY PERCY
PRINCIPAL COMEDIAN, "WIDE-A-WAKE."
Oct. 6, KILBURN EMPIRE. Oct. 13, HIPPO., WIGAN.

VICTOR MORETON
REHEARSING FOR NEW PRODUCTION.

THE RADIO FAVOURITE.
TOMMY HANDLEY
"HULLO, FOLKS." COMPANY.
Oct. 13, EMPIRE, SWANSEA.
Direction: JULIUS DAREWSKI.

HARRY GORDON
OF INVERSNECKY.
Direction: ERNEST EDELSTEN.

HARRY SCOTT
THE FAMOUS BLACK-FACE COMEDIAN.
VARIETY SEASON.

FRED ROPER AND HIS
20 WONDER MIDGETS
Oct. 6, PALACE, BATH. Oct. 13, OPERA H., KIDDERMINSTER

DOROTHY PENNY
FRANCIS LAIDLER'S "ALIVE AND KICKING."
Oct. 6, BRIGHTON. Oct. 13, BIRMINGHAM.

FRANK E. FRANKS'
PRODUCTIONS. Sole Proprietor: Frank E. Franks.
LATEST PUNCHES.
"THE GYPSY VAGABOND." "THE PETTY OFFICERS."
"TYNESIDE FOLLIES." "DICK WHITTINGTON."

G. S. MELVIN
Oct. 6, EMPIRE, HOLBORN.
'Phone: Willesden 4076. Agent—E. EDELSTEN.

AND HIS ORCHESTRA. "THE MERRY WHIRL."
Oct. 6, HIPPO., HUDDERSFIELD. Oct. 13, EMPIRE, FINSBURY PARK.
Agent—B. MONTAGUE.

SAMMY SHIELDS
THE MERRY SCOT
Oct. 6, DUBLIN. Oct. 13, PALACE, CORK.
Agent—GEORGE BARCLAY.

MONA GREY
THE VARI-VOICED ENTERTAINER
Oct. 6, HIPPO., BIRKENHEAD. Oct. 13, DUBLIN.
Representatives: Reeves and Lamport and Nat Day.

DICK HENDERSON
THE YORKSHIRE COMEDIAN WHO SINGS.
AMERICAN SEASON.
Direction—REEVES & LAMPORT.

G. H. ELLIOTT
THE WORLD-FAMOUS AND ORIGINAL CHOCOLATE-COLOURED COON.
Oct. 6, T.R., EDINBURGH. Oct. 13, TIVOLI, ABERDEEN.
P.A., "Sentosa," Oakington Avenue, Wembley Park, Middlesex. 'Phone: Wembley 67.

WILL HAY
"THE INTERNATIONAL SCHOOLMASTER."
Oct. 6, EMP., STRATFORD.
Agent: JULIUS DAREWSKI.

LILY MORRIS
Oct. 6, STRATFORD EMPIRE.
NO VACANCIES. Agents: Reeves & Lamport.

FAYRE FOUR SISTERS
ON TOUR WITH "HULLO, FOLKS."
Direction JULIUS DAREWSKI.

CHARLES HAYES
"QUITE A NICE LAD."
SUMMER SEASON, CENTRAL PIER, BLACKPOOL.
Representative: Julius Darewski.

MAISIE WELDON
TITLE ROLE MACDONALD & YOUNG'S "GIRL FRIEND" CO.
ON TOUR.
All arrangements complete till April, 1931.

NAT MILLS & BOBBIE
THE RARE PAIR.
AMERICAN SEASON. Direction: Henry Sherek.

ETHEL GRACIE
REVNELL AND WEST
"THE TWO ODDMENTS."
Oct. 6, LONDON COLISEUM. Oct. 13, EMPIRE, CHISWICK.
Coms.: NAT DAY.

BOBBY WRIGHT & MARION
AMERICA'S DESTROYERS OF GLOOM.
Oct. 6, THE CANTERBURY.
GEORGE BARCLAY, or direct, 16, Chepstow Crescent, London, W.11. Park 5867.

RUPERT HAZELL and ELSIE DAY
Oct. 6, LONDON COLISEUM.
Direction: Julius Darewski.

SHISHTL'S WONDERETTES
BIG SUCCESS EVERYWHERE.
Direction: B. MONTAGUE, LTD.

NEIL NEILSON
NEW PRODUCTION "ON APPRO" REVUE.
Oct. 6, PALACE, SALISBURY. Oct. 13, COLISEUM, PORTSMOUTH.
P.A., 57, Ramsay Road, Forest Gate, E.

MAX MILLER
ARE YOU WORKING? YES, THANKS.
Oct. 6, HIPPO., LEEDS.
P.A.: 3, Rosehill-terrace, Brighton.

FRED and MIRRIE
HURDLE
ECCENTRICS.
This: HIPPO., BIRMINGHAM.
Oct. 13, 66, Kingswood Road, Brixton Hill, S.W.2.

SID DOOLEY
OWN PRODUCTION, "GOING THE PACE."
Oct. 6, PALACE, CHATHAM. Oct. 13, PALACE, EAST HAM.

TALBOT O'FARRELL
Agents: REEVES & LAMPORT.

ROBB WILTON
Oct. 6, THE PALLADIUM. Oct. 13, PALACE, BURNLEY.
P.A.: 5, RANDOLPH ROAD, MAIDA VALE, W.9.
'PHONE: ABERCORN 4238.

BEN OSBORNE & NELLIE PERRYER
'PHONE: RODNEY 2755.
Perm.: Cornwall House, 10, Love Walk, S.E.5.

FRED KITCHEN
"MAKING WHOOPEE."
Oct. 6, PENGE EMPIRE.
Sole Agent: Edward Cranston.

TOMMY LORNE
"LAUGHS."
Oct. 6, HIPPO., PORTSMOUTH. Oct. 13, HIPPO., BOSCOMBE.
Business Manager: Eikan Simons.

MISS ELLA SHIELDS
Oct. 6, ABERDEEN. Oct. 13, EDINBURGH.
All communications, MICHAL LYON.

ARCHIE GLEN
Oct. 6, HIPPO., LEEDS.
Oct. 13, HIPPO.,, LIVERPOOL.

DAN BROS. & SHERRY
FINGER—FEET—FIDDLE.
REHEARSING FOR NEW PRODUCTION. OPENING EMPIRE, PENGE, OCT. 13.

REG. BOLTON
"FUNNY BOY."
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P.A.: "Furzecroft," Oreham Common, Henfield, Sussex.

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A Scream of a Kid with Modern Ideas.
DISENGAGED. P.A.: 10, East Harding-street, E.C.4.

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THE WIGAN WHIPPET.
PRINCIPAL COMEDIAN, "THE SINGING CLOWN."
Oct. 6, EMPIRE, SWANSEA.
24, Buckingham Street, Strand.

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AUSTRALIAN MUSICAL COMEDY STAR.
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HERSCHEL HENLERE
THE MIRTHFUL MUSIC MASTER.
Oct. 13, ASTORIA, STREATHAM.

JACK BROWNING
"BEAUTY ON PARADE."
Oct. 6, EMPRESS, BRIXTON. Oct. 13, HIPPO., PORTSMOUTH.

MAEDER and MADOVA
PRINCIPAL DANCERS IN "GOLDEN ARROWS."
Oct. 6, PAVILION, LIVERPOOL. Oct. 13, HIPPODROME, PRESTON.

FRANK TEDDIE
VARNEY and BUTT
IN "TALKIE TALKS," BY BERT LEE.
MOUNTVIEW 6449.

FROM THE SONG PUBLISHERS.

B. Feldman and Co.

Tom Burke, one of the world's greatest tenors, has paid a remarkable tribute to the fine musical qualities of "Dancing With Tears in My Eyes" and "Melody Divine," by featuring these two sensational ballads at the Holborn Empire this week. Mr Burke has earned world-wide fame, and so, for that matter, has Feldman's great new waltz-ballad, "Dancing With Tears in My Eyes." Holborn Empire patrons are revelling in Tom Burke's masterly interpretation of this remarkable ballad success.

Among the well-known pantomime producers who have already visited the Feldman building is Francis Laidler, the famous Yorkshire producer. Mr. Laidler has, metaphorically, "gone wild" about "Dancing With Tears in My Eyes," which he has decided to adopt as the theme song of all his four pantomimes at the Theatre Royal, Leeds; Alhambra, Bradford; Empire, Sheffield; and Theatre Royal, Nottingham, and these productions will be featured by either the principal boy or girl. Mr. Laidler has also definitely fixed "The Wedding of the Man in the Moon" for his children, who are always hi smain speciality in all his pantomimes. "The Kiss Waltz," by Al. and Joe Burke (the writers of "Tip-Toe Thru' the Tulips With Me," "Painting the Clouds With Sunshine," and "Dancing With Tears in My Eyes") will be featured in Francis Laidler's pantomimes as the principal boy and girl duet. In addition to these selected numbers, Mr. Laidler will make a big feature of a new winner entitled "A Dream of Asia," in his "Aladdin" production at the Theatre Royal, Nottingham, and his fairy queens will introduce "Like a Breath of Springtime." Other Feldman stormers to be featured in Mr. Laidler's productions include "Watching My Dreams Go By" (principal boy or girl ballad), "When You're Smiling," "Keep a Little Sunshine Always in Your Heart," "Melody Divine," and "My Heart is Bluer than Your Eyes."

It did not take Mr. Laidler long to decide that Feldman's have the real goods for pantomime and other producers will be equally well convinced after hearing this firm's wonderful budget of world-beaters. Never before has there been such a fine bunch of song hits for the festive season!

Virginia Perry, who has been engaged as principal girl for Francis Laidler's pantomime at Nottingham, will appear next week at the Palace, Blackpool, and is to make a special feature of the waltz-ballad sensation "Dancing With Tears in My Eyes."

Appearing this week at the Palace Theatre, Blackburn, popular Henry Harty is accorded a big reception with "The Barmaid's Song" and "I've Got One Arm Round Mary." These great chorus songs are rapidly being snapped up by the principal pantomime comedians.

Randolph Sutton, who is scoring his customary enormous success at Wood Green Empire, this week, has introduced a new Feldman's stormer entitled "Wasn't That Nice?" and is also featuring with big success "I've Got One Arm Round Mary." Great popularity is predicted for "Wasn't It Nice?" which has also been taken up by Victoria Carmen, and Bert Lee and Irene Shamrock, who are also scoring with "Dancing With Tears in My Eyes."

Irene Hill and Ellis Vizard, who are booked with George Black's new "nameless" production, will produce the coming pantomime scena winner, "A Dream of Asia." Miss Hill and Mr. Vizard are great Feldman enthusiasts.

The Big Four, appearing with enormous success at the Bristol Hippodrome, are scoring all along the line with "When You're Smiling" and "Dancing With Tears in My Eyes."

Walter Vedale reports instant success with his latest Feldman winner—a new ballad stormer entitled "Songs I Heard at Mother's Knee," which will be one of the outstanding numbers of the year.

At Hackney Empire this week Ernest Shannon makes an outstanding hit with "Mother's Smile" and "Dancing With Tears in My Eyes," which he puts over in great style.

Maldwyn Williams is this week registering a hit with "Dancing With Tears in My Eyes" at the Tower, Peckham.

Bennett and Williams, at Stratford Empire this week, have two sensational successes in "My Heart is Bluer Than Your Eyes" and "Dancing With Tears in My Eyes."

"Dancing With Tears in My Eyes" and "I Love You, I Hate You" are big hits for Gertrude Concannon at the Palace, Leicester, this week.

Bandsmen are rallying to Feldman's famous orchestral subscription club for the winter season. It is generally recognised that membership of this club is the best way of acquiring the pick of the world's dance hits as promptly as possible. The orchestral manager will be pleased to furnish full details of the club on application. A free gift of ten current successes is offered to new members.

Lawrence Wright Music Co.

Lawrence Wright announces his £10,000 Campaign on the new Horatio Nicholls' compositions—Lawrence Wright will devote much newspaper space, including the whole of the front page of the "Daily Mail," in bringing these songs in front of the public. Get these songs now—"Say a Little Prayer for Me," Horatio Nicholls' "Gipsy Melody," "My Californian Serenade," "Adeline," "That Night in Venice," "My Love Affair," "I've Got a Feeling," and "When I Passed the Old Church Door." All gramophone records of the above released October 1st. Professional copies now ready. Call in and spend some time learning these great songs. We visited the London, Shoreditch, last week, where we saw the Olga Iris Four and heard them putting over the following Wright numbers in their own artistic manner. "I Don't Wanna Go Home" and "I've Got a Feeling." These excellent artists certainly know how to put a number over.

At the Empire Islington last week we saw Syd Roy's Rhythm Boys, and they brought the house down with their rendering of "Sunny Side of the Street." This number is a sure winner for them.

At the South London Palace, Ross and Radford this week are putting over in fine style "Meet Me In My Dreams To-night" and "Ro Ro Rolling Along." They now have in active preparation two new Wright numbers which are going to be sure hits this season, namely "Say a Little Prayer for Me" and "Adeline." At the Hacknev Empire last week we saw Stanelli and Edgar and heard them in their excellent rendering of "Sunny Side of the Street." They tell us that this is one of the biggest hits they have had for some time.

The Australian Boys still find "Meet Me In My Dreams To-night" their biggest hit, and get rounds of applause at all their engagements.

Charteris and Dickson, at the New Cross Kinema, last week, featured "Sunny Side of the Street." This number is a big hit in their act.

Scores of artists find "Sunny Side of the Street" their big hit number. Aubrey and Haye feature this in their very fine style. Camille Gillard features in artistic manner two Wright numbers, "When I Passed the Old Church Door" and "Meet Me In My Dreams To-night." Ella Shields still finds "I Don't Wanna Go Home" a very big hit for her.

The Wright House sure have some very fine hits in their catalogue at present, and we urge all artists to call and hear all the numbers.

Rehearsals for pantomimes will be about to start, and we invite all artists to call at the Professional Department of the Lawrence Wright House and hear all the numbers we have.

New publications, no professional copies (2/- each):—"What Good Am I Without You?" "Make Yourself a Happiness Pie," and "Rudy Valee Blues."

Francis and Day.

"When it's Springtime in the Rockies" and "It Happened in Monterey" continue to be the outstanding hits in Jack Hylton's well-chosen programme. Jack and his versatile boys are delighting audiences and playing to wonderful business at the Alhambra, Bradford, this week.

A great favourite at the Hippodrome,

(*Continued on page 13*).

WILL FYFFE
SCOTTISH CHARACTER COMEDIAN.
Oct. 13, HIPPO., SOUTHEND-ON-SEA.
Agent—TOM PACEY.

BILLY CARYLL
AMERICAN SEASON.

HILDA MUNDY
AMERICAN SEASON.

THE JOVERS
(TOMMY AND RAFAEL).
ON TOUR.
P.A.: 284, GROVE ROAD, MITCHAM. 'Phone: Mitcham 4145. Malden 1126.

JACKSON OWEN
PRINCIPAL COMEDIAN "GOLDEN ARROWS."
Oct. 6, PAVILION, LIVERPOOL.
P.A.: 62, Knighton Park, Sydenham. 'Phone: Sydenham 4578.

KENEALY SISTERS
ERNIE AND MARIE—THE INCOMPARABLE BLONDES.
Featuring in "FINE FEATHERS."
Oct. 6, PALACE, HULL. Oct. 13, EMP., WEST HARTLEPOOL.

ANNA ROGERS
THE STAR MIMIC.
Oct. 6, PALLADIUM and HOLBORN.
Direction JULIUS DAREWSKI.

PEEL and CURTIS
THE ONLY TWO SCOTCH JEWS IN CAPTIVITY.

JIMMY FERGUSON
VARIETY SEASON.
Oct. 6th, ASTORIA, BRIXTON. Oct. 13, COSMOPOLITAN THEATRE, E.

FRED MILLIE
MILLER & DEANE
"PARIS AND PICCADILLY."
Oct. 6, HIPPO., LEEDS. Oct. 13, PALACE, HULL.
Booked through SIDNEY BURNS (4th year).

FELICE NAPIER
AMERICAN VOCALIST.
With Toto's Road Show.
Oct. 6, METROPOLITAN. Oct. 13, HIPPODROME, BRISTOL.

TEDDY BROWN
THE "GREAT" XYLOPHONIST.
Oct. 6, ASTORIA, OLD KENT ROAD.

THE KNOCK-OUT ROAD SHOW, PRESENTED BY LINDSAY FABRE, includes "AUSSIE," the
BOXING KANGAROO
Sole Agent: GEORGE MILLETT.

JEAN KENNEDY
SCOTLAND'S COMEDY GIRL.
Oct. 6, EMPIRE, HACKNEY. Oct. 13, PAVILION, LIVERPOOL.

EDDY BAYES
IT PAYS TO PLAY BAYES. VARIETY INDEFINITELY.
Oct. 6, PALACE, HULL. Oct. 13, EMP., WEST HARTLEPOOL.
P.A.: 12, Stockton-gardens, N.17. 'Phone: Tottenham 2995.

LEW GRADE
THE DANCER WITH THE HUMOROUS FEET.
Oct. 6, CABARET. Oct. 13, CLAPTON RINK CINEMA.
WALTER BENTLEY'S AGENCY.

LEON AND LUCETTE
"A BROTHER TO ASSIST 'ER."
Oct. 6, ALHAMBRA, BRADFORD.
Agents: RICHARDS & MARKS.

VICTORIA ALFRED
BYRON and BYRON
IN "LAUGHS."
Oct. 6, HIPPO., PORTSMOUTH.

MISS TEDDY ASHTON
JUST ARRIVED FROM AMERICA.——INTERNATIONAL ARTIST.
MALE AND COMEDY IMPRESSIONS, SONGS, DANCES.
All Coms.: W. S. GOURLEY, 64, Huddersfield Rd., Liversedge, Yorkshire.

LESLIE CHARD PRESENTS
D'ALBA
THE AUSTRALIAN TELEVISION GIRL.
This: ROYAL HALL, HARROGATE.

FROM THE SONG PUBLISHERS.

(Continued from page 12.)

Newcastle, this week, is that delightful American artist, Adele Rowland. This lady is a shrewd picker of songs, and did not hesitate for one moment in deciding to make "It Happened in Monterey" and "Have a Little Faith in Me" her feature numbers.

Donald Peers, the new light-comedy star in Thos. F. Convery's "A Vaudeville Voyage" Co., is now scoring at every performance with "We Must All Pull Together" and "Have a Little Faith in Me." This artist has also intimated his intention of including "Swinging in a Hammock" without delay.

Claude Worth, who continues to make a successful appearance with the "Rothesay Entertainers," has now produced an artistic arrangement of "Swinging in a Hammock." This number is one of his strongest features at every performance. "The Chant of the Jungle" continues to be an effective production number as featured in "Golden Arrows" Revue, at the Pavilion, Liverpool, this week. Ethel Manners finds great scope for both voice and personality in the sensational "F. & D." waltz-ballad, "It Happened in Monterey." This charming artist is at present appearing in Will Hatton's "The Merry Side of Life" Revue, at the King's Theatre, Manchester.

Randolph Sutton, playing the Wood Green Empire this week, has a vociferous reception at every performance of his popular hit, "Cryin' for the Carolines."

Frank Desmond is heard in some artistic vocal selections at the Finsbury Park Empire this week, where he appears in "Tout Paris" Revue. "Blue is the Night" has been a sensational hit for this artist since its first inclusion. The Gretta Kids, playing the Hippodrome, Hulme, Manchester, are successfully featuring "Singin' in the Rain" and "When it's Springtime in the Rockies."

"I Can See a Rainbow" is still an outstanding success for Jane Ayr and Eddie Leslie, who, with the able assistance of "The Broadway Melody Makers," render this number in "Making Whoopee" Revue. This week the show is appearing at the Empire, Penge.

Syd Seymour's Road Show is back in town again this week, and appears with good results at the Hippodrome, Ilford. A large percentage of Francis and Day material is used with good results in this show, "Springtime in the Rockies" being a fine orchestral feature for Syd Seymour's Band, and "Cryin' for the Carolines" and "Waiting at the End of the Road" continuing to bring big applause to Chick Wills. Fred Decuna, playing the King's Theatre, Longsight, Manchester, has just successfully introduced "Should I?" and "Down the River of Golden Dreams." May Royal writes from the King's, Dover, to report big success with "Swinging in a Hammock," which is the latest addition to the show. This artist is at present appearing in Percy H. Holmshaw's "Speed and Sparkle" Co. "I Can See a Rainbow" is an ideal vocal and dancing number for the Palladium Girls at the London Palladium this week. Audiences are quick to appreciate the clever work during this number.

The Edmund Boys, now appearing in "Laughs" Revue at the Portsmouth Hippodrome, are firm supporters of the "F. and D." catalogue. Outstanding hits in their present repertoire are "Blue is the Night," "It Happened in Monterey," and "Cryin' for the Carolines."

At present playing variety dates, Frances Curtis reports her strongest applause-getters to be "When it's Springtime in the Rockies" and "It Happened in Happened in Monterey." Vi Carr and her Six Beaumont Girls are now featuring "Swinging in a Hammock" in an artistic setting, and report big applause for every rendition of this item. "Should I?" is a real winner for Lucie Musette, who continues to make successful appearances in Harry Anthony's "Playthings" Revue. The number is especially well received at the Crown, Eccles, this week.

Writing from the Empire, Peterborough, Tom Deere proclaims "Just a Tiny Four-Leaf Shamrock" a winner. This artist is now with "One of the Best" Revue. Delighting audiences at the Commodore, Hammersmith, this week, Billy Elliott displays a powerful voice and personality in his renditions of "Have a Little Faith in Me."

Victoria Music Publishing Co., Ltd.

Victoria numbers will be well to the fore during the Winter season. Since the firm's opening, a matter of a few months ago, we have handled such great songs as "A Little Kiss Each Morning," "By the Waters of Killarney," and "A Cottage For Sale." Now we announce the next Victoria World-beater, entitled "Don't Tell Her What's Happened to Me," by the world's most popular writers, De Sylva, Brown & Henderson. The above mentioned number is unquestionably the greatest song that these famous collaborators have ever written and is bound to be the biggest hit in the country in the very near future.

Norah Blaney and Gwen Farrar playing the London Coliseum this week make a decided hit with "Don't Tell Her What's Happened to Me," which they introduced for the first time on Monday afternoon. These great artists are shrewd judges of songs and they say that "Don't Tell Her What's Happened to Me" is the best song of its type they have heard for years.

The Troy Sisters and Helen, writing from Leeds, tell us that they stopped the show on Monday night with "Don't Tell Her What's Happened to Me," which proves that this wonderful song is a certain applause-getter. Jack Robertson has just introduced "Don't Tell Her What's Happened to Me" into his record-breaking revue "The Singing Clown." Tom Deere, the popular tenor appearing at the Theatre Royal, Grantham, this week, writes to say that "Don't Tell Her What's Happened to Me" is the biggest song in his act.

Danny Gray and Partner wrote us from Walsall last week and informed us that "Don't Tell Her What's Happened to Me" was getting this act encores nightly. "A Cottage For Sale" is still a very big request number and is sure to be very well placed in pantomime this season. Victoria House have a wonderful budget of winners, and producers and artists will do well not to overlook them. The established numbers are "A Cottage For Sale," "I remember You from Somewhere," "By the Waters of Killarney," "When the Little Red Roses Get the Blues for You," "Harmonica Harry," etc., and all the above titles are immensely popular with the radios and artists. "So Beats My Heart for You" and "On a Little Street in Honolulu" are two new numbers. The first-named is a distinctive ballad and the last-named is an ideal production number.

Artists are requested to write for the firm's new numbers, enclosing professional card and postal order for 2s.

Chappell and Co., Ltd.

Carl Brisson has introduced into his act the sensational hit number "You Brought a New Kind of Love to Me," at the Hippodrome, Bristol, this week. Harry Potter reports big success with "You Brought a New Kind of Love to Me" and "Sing You Sinners," at Pops Club. We hear from Earl and Partner that they are featuring "Sing You Sinners," with great success.

Doris Jefferson, the well-known Manchester soprano, writes to say that "The World is Waiting for the Sunrise" is her biggest request song. Archie Brown writes to say that "The World is Waiting for the Sunrise" is a sensational success. Bob Raymond, playing at the Theatre Royal, Darwin, last week, informed us that he finds "Body and Soul" an outstanding hit. Rosie Close is featuring this number and is also scoring heavily with "The World is Waiting for Sunrise."

Iris Thomas informs us that she finds the big continental valse, "What Have I Done?" a very big hit everywhere. Anna Rogers is featuring "Body and Soul," at the Palladium this week. John Rorke has been featuring our new comedy refrain number, "Tid-dle-id-dle-um-pum," with outstanding success.

The new Longstaffe ballad, "Take Off Your Coat," is making tremendous headway. Ernest Butcher has introduced this number with terrific success. Joseph Farrington, the well-known concert singer, has been scoring heavily with this number. Frank Webster reports great success with "Take Off Your Coat."

All artists are cordially invited to come in and hear our wonderful new batch of numbers at the new Chappell Popular Professional Department, Victoria House, 142, Charing Cross-road, W.C. If unable to call send 2s. for full selection.

Campbell, Connelly and Co., Ltd.

Several new and sensational songs have just been launched by the houses of C. and C., and amongst those that are already soaring into popularity are "Falling in Love Again," the biggest and most beautiful waltz ballad for years, "One Night Alone With You," the wonderful fox-trot ballad that won the Glasgow Evening News Competition, "Without My Gal," the greatest sob number since "Here Am I, Broken-hearted," and "There's a Good Time Coming," the phenomenal six-eight chorus hit, which will be bigger than "Pat On The Back."

The Three Australian Boys are making a colossal hit with "Without My Gal" and "Cheer Up and Smile," the greatest prosperity song ever written. Joe Ring, who has just finished a very successful season at Bridlington, had a big winner in "Over the Garden Wall," and is continuing to feature same in revue. Vernon and Ford introduced "One Night Alone With You," and are delighted with its wonderful reception. This clever duo also score with "Cheer Up and Smile."

The Rudarni Trio, who present a brilliant musical and vocal act, have two great C. and C. hits in "I'm in the Market for You" and "Falling in Love Again," the waltz ballad with the unforgettable melody. In Wal Leopold and Ben Pearson's successful revue, "Topical Times," C. and C. hits are well to the fore, the outstanding successes being "I'm in the Market for You," featured by Betty Yorke and Jack Fields, "We're Uncomfortable," which Betty says is a riot, "Cheer Up and Smile," featured by Laurie Haberlin and the girls, while other hits are "Falling in Love Again" and "One Night Alone With You," artistically rendered by Florence Irving, the girl with the violin and voice.

Haddon Hall and Doris Jefferson write to say that they are featuring a C. and C. programme, their outstanding hits being "Cheer Up and Smile," "Falling in Love Again" and "One Night Alone With You." Kitson and Meyer, two very entertaining artists at the piano, who opened in variety last week, made a phenomenal hit in "Singing a Vagabond Song," "Without My Gal" and "Cheer Up and Smile," which is the biggest happy-go-lucky hit in the country.

Peter Derek, Ltd.

During the last few weeks excellent reports have been received by this firm concerning their Eastern fox-trot song, "Hindoo Love Birds," and the latest is from Mr. Skews, of the Vincent Melody Five, at Hounslow, who states that this number is always encored. "The Birth of Another Day," a slow fox-trot, is a great success at the Pavillion, Rawtenstall, where it is being featured by Herbert Cookson and his orchestra.

Concerning the comedy fox-trot "On a Devon Farm," which is one of the best comedy songs for a long while, May's Dance Orchestra, at Tiverton, reports, "... immense success. I now get asked for it several times a night."

"My Babe Barnaby" is also going well—is being put over by "The Planets Costume Party," Hackney, and Mr. Joseph Siddle, at Newton Heath, to great appreciation.

Miss Ruth Abraham, who has featured many P.D. numbers in the past, is now singing "Bon Soir," a very charming little song (French, with English translation), by P. Pilkington and Haydn Mainwaring. The composer has caught the spirit of the words perfectly, the result being a most dainty little chanson.

Recent issues of this firm include a batch of songs for baritone: "The Call of the Sea," a waltz song by T. Wilson Parry, S. Chalmers Parry and R. Jerome; "Visioni Sul Mare," a beautiful song in Italian with English translation, by Vincenzo Magaldi; "Keep Smiling," by M. Arnold, and "Waiting and Longing," by Madame Samohta.

Some charming dance numbers have also been released, notably the waltz songs "Partners," "In My Dreams," "When You Were Kind to Me," and "A Sweet Sunny Smile," also the fox-trot songs, "I Wonder Where You Are To-night," "Just That Little Loving I Need," "Let Us Live Our Lives Again Together," and "Scatter the Sunshine."

Pro. copies of the above are available.

(Continued on page 15.)

THE AGENCY WORLD.

Those starred are members of the Agents' Association, 26, Charing Cross-road, W.C.2.

***GEORGE BARCLAY**
THEATRICAL AND VARIETY AGENT.
Members of the Agents' Association.
241, Brixton Hill, London, S.W.2. 'Phone: Streatham 1504.

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Covent Garden Reopens.

Second "press nights" are of course a common enough feature of theatrical arrangements, but to have two complete first nights is an innovation which it has been left for the Covent Garden Dance authorities to introduce. Captain J. Russell Pickering had no reason to complain about the success of his experiment as we stood in his box and watched the crowded floor beneath us last Wednesday. It was undoubtedly a distinct "wow" as they say across the Herring Pond. These dances have set up such an excellent tradition of their own that the reason for their crowded attendances is not far to seek. If any additional reasons are needed they are clearly to be found in the presence of those two splendid combinations conducted respectively by Herman Darewski and Alan Green.

Queen's Hotel Orchestra.

Mr. Jack Daniels from the Hull Palais de Danse is the new saxophonist at the Queen's Hotel, where Mr. Dave Rome's band continues to give every satisfaction. When I was in the other evening, I particularly enjoyed Mr. Reuben Rome's violin solo, Mendelssohn's concerto, which he rendered, I thought, extraordinarily well.

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Beckenham Regal Dance Hall.

Nearly 250 people attended the first public dance here on Saturday. This fine new dancing rendezvous is tastefully decorated in a soft green and unobtrusive colours, with pilaster treatment of laurel leaves, and has a delightful floor and perfect ventilation. Lane's Regency Dance Band worked well and supplied a constant flow of excellent dance music. Mr. L. C. Pierpoint, the popular General Manager of the Regal, tells me that next Monday, coinciding with the "Rio Rita" film, they are holding a "Rio Rita" fancy dress ball with prizes provided by several local papers and Messrs. Francis, Day and Hunter.

London's Newest Dances.

Many new dances, including the Midway Rhythm, the American Quick-Step and the Moochi are to be seen at the Empress Rooms, Kensington, where Al Lever and his Band are playing. The Midway Rhythm has been adopted by the Imperial Society of Dance Teachers to meet the demand for something new to a tempo midway between the slow and quick fox-trot. Hence the name Midway Rhythm. The American Quick-Step originated in the night clubs of Harlem, the coloured quarter of New York. The step has been adopted enthusiastically by Harvard and Yale undergraduates, and is now extremely popular all over the United States. Mr. Thornton Tacey, a member of the Empress Rooms instruction staff, crossed the Atlantic during the summer especially to learn the authentic version. A romantic origin is attached to the Moochi. Its steps are said to be based on those used in Zulu war dances. It has been arranged for the ballroom to special music written in three-four time, but can be danced to any ordinary fox-trot played fairly fast.

Dance Bands at the Theatre.

The dance band at the theatre is becoming increasingly popular. The music during the intervals of "It's a Boy" at the Strand is provided by Charles Milne and his Riviera Band, presented by Percival Mackey. The band is stationed on a platform almost on a level with the stage, and consequently comes well into the limelight.

Birmingham Palais de Danse.

I hear that Alderman Pat Collins has strengthened his already fine band at the Birmingham Palais de Danse, of which Bert Thomas is the conductor. The combination numbers twelve solo performers, while a complete vocal, ukulele and harmonica is introduced and highly enjoyed by the crowds drawn to the hall. Being an experienced showman, Mr. Collins is well aware that with the depleted musical resources of the cinema the time has arrived to make the utmost use of it as a means of attraction.

Manchester and Human Musicians.

Manchester has been one of the bright spots during the whole of the crisis among musicians, as quite a number of the cinemas have kept their orchestras all the time for musical interludes, and I hope the public will bear this in mind. If the public would help by only supporting cinemas where a human orchestra is employed, we should very soon have all the musicians back in their places.

The new Paramount Cinema in Manchester, which was opened on Monday, has an orchestra of twenty-four players. The programmes will include variety turns and selections on the Wurlitzer organ. The announcement of the audition for the Paramount musicians brought hundreds of applicants and many well-known orchestra players renewed acquaintance and discussed the situation hopefully. "What New York does to-day in the cinemas, London does to-morrow and Manchester the day afterwards," said one to the other. "And London is definitely fixing up orchestras for its picture houses. This is not because the 'talkie' is waning in popularity. It has come to stay; but in future there will be super films, part silent and part 'talkie,' and there will be a reaction to canned music which is indeed already manifesting itself."

Bradford Victoria's M.D.

Mr. Sydney Phasey, who has been appointed musical director at the New Victoria, has had an interesting and successful career. At the age of fourteen, he was playing violin solos at the Metropolitan Temple, New York, a unique experience for one so young. Subsequently, Mr. Phasey continued his career under such famous musicians as Sir Henry Wood and Sir Landon Ronald. After holding the position of musical director at the Regent, Brighton, and the Classic, Belfast, he was transferred to the Regent, Sheffield, when that cinema was opened. Mr. Phasey relinquished his position there to take up the appointment as musical director to the famous new Sheffield Symphony Orchestra. The Victoria has an orchestra of thirty and an organ equal in proportion to the house, which seats 3,500.

London Musical Competition.

Dr. W. J. Phillips, Mus.Doc., Oxon, F.R.C.O., A.R.C.M., F.G.S.M., Organist at the Chapel Royal, Hampton Court Palace, and Professor at the Guildhall School of Music, has been elected Chairman of the London Musical Competition Festival for the next two years. At the competitions last March over 12,000 competitors entered for the various classes. Every year the number of entries increases, and even more are expected this year.

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EDGAR WHITE

Band's Dual Personality.

The success of Al Davison at Douglas, where during the summer months his Claribel Orchestra played for the Corporation at Villa Marina, was of an outstanding character. As a light orchestra of fifteen performers, the daily concerts reached a very high standard of excellence and were enjoyed by that large section of the public which appreciates the more classical kind of music. To play a violin concerto with Bratza and accompany artists such as Peter Dawson, Rosina Buckman or Heddle Nash in operatic excerpts as part of the day's work, is no mean achievement. As a dance band, the personality of the outfit seemed to change entirely. It was not then an orchestra doubling on dance instruments, but a dance band in the full sense of the meaning. Added to this is stage band work—dancing, comedy and fine vocalism—as a result of which there is always a large gallery of onlookers. This dual personality which the boys possess under Al Davison's direction doubtless accounts for their popularity and repeated engagements at Douglas. Al Davison tells me he is now considering a cinema engagement.

Boys' Band Contest.

The Southern Counties' Boys' Band Championship Contest will take place at the London Scottish Drill Hall, Buckingham Gate, on Saturday, November 1st, starting at 3 p.m. The School Orchestra and Solo Contests will also form part of the proceedings, which are under the auspices of the "Musical Progress and Mail" Boys' Band and School Orchestra Festival. The adjudicator is Mr. Denis Wright, Mus.Bac. The first prize for the Boys' Band Competition, the test piece for which is a selection from "Lily of Killarney," will be the "Musical Progress" Challenge Shield and £3 cash, and the first prize for the School Orchestra and Solo Contests will be "The Era" Challenge Shield. The test piece for the latter contest will be minuet, aria, a gigue from a set of six pieces by Bach. The closing date for entries is October 15th.

"Musical Progress and Mail."

The first number of "Musical Progress and Mail," the combination of the two journals that has come about through the amalgaamtion of the firms of Boosey and Co. and Hawkes and Son, is a liberal sixpennyworth. Edited by Mr. Harold C. Hind, L.R.A.M., A.R.C.M., it continues the principal features of both papers, and among interesting and informative articles are those on "Our Modern Makers of Music," the subject this month being Mr. H. Percy Fletcher, and an essay on "Musical Enjoyment," by Denis Wright, while "A Century of Instrument Making" gives the histories of the two famous houses, Boosey and Hawkes.

Besson's at Crystal Palace.

At Besson's big show at the Crystal Palace, on the occasion of the National Band Contest, the affinity between the Symphony Orchestra and the Brass Band was exemplified by the magnificent specimens of tubas, trombones and trumpets made and exhibited by this celebrated house for prominent members of the New B.B.C. Orchestra and Hallé Orchestra. It is well known that Messrs. Besson have been entrusted with the manufacture of the instruments for the brass wind sections of famous symphony orchestras throughout the world, and they are as prominent in this department as in the equipping of the big brass bands. Their productions were, as usual, prominently represented amongst the competing bands. From a very early hour on Saturday morning the Besson establishment in Euston-road was thronged with bandsmen from all parts of the country and rehearsal accommodation and other facilities were arranged by the firm for over sixty bands.

Belle Vue Military Band Contest.

Twenty-four bands have entered for the Belle Vue Military Band Contest on October 18th. They are Bank Hall Municipal (Burnley), Oldham Temperance, Walshaw Public, Prestwich Comrades, Adamson, Accrington, Huddersfield, Ossett, Salford, Oldham Military, 8th Ardwick Battalion M/c. Regiment, Stockton Heath, Heywood, New Mills, Dewsbury and District, Enville Hall, Culcheth (Manchester), Halifax Special Constabulary, East Manchester, Staveley Military, Southport, Glossop, Ellermans Wilson Line, Oldham Imperial. The test piece is "A Day in Naples" (Byng), arranged by F. Winterbottom.

Leicester Notes.

The Brass Band Festival Committee have been able to hand over £150 to the Leicester Royal Infirmary as the result of the last festival.

One of the most popular orchestras in Leicester is Carter's, and arrangements have been made for a series of concerts to be held in the local Corn Exchange on Sunday evenings. The first took place on Sunday and proved a great success.

Few Vacancies for Bands.
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Sir Hamilton Harty and the B.B.C.

When the last words have been spoken and written and the excitement engendered by the controversy between Sir Hamilton Harty and the B.B.C. has died down, it will be the British public who will give the casting vote. The fact that the Hallé Orchestra and the B.B.C. Orchestra are both giving series of symphony concerts in the Queen's Hall this winter will occasion keen interest in the merits of the two institutions.

Only two out of the hundred Hallé players have been tempted to leave their northern fastness for the delights of London and the B.B.C. The new tuba player was once a tram guard, but nevertheless is an exceptionally fine player. Sir Hamilton Harty and his Hallé musicians will be more than ever on their mettle, and as his programmes are distinguished for their catholicity of choice, the first concert, in which Berlioz's remarkable "Messe des Morts" is the feature, on November 14th will be awaited with peculiar interest.

Outspoken criticism of the B.B.C. was made by Sir Hamilton at the annual meeting of the Hallé Concerts Society last week. "The foremost apologists for the B.B.C.—the B.B.C. itself included," he said, referring to his recent remarks on the subject, "have never claimed for wireless music that it is in any way comparable with the real thing. The real purpose of what I had to say was to raise the question of whether any corporation such as the B.B.C., entirely financed by public money, has any moral right to enter into competition with private interests in the world of music. I do not think it has, for its powerful financial position gives it an unfair advantage over all other competitors. To such a corporation the financial failure of its concerts would not be a matter of serious moment; it is in a position to outbid any other interest and it has unique facilities, denied to others, of advertising.

"The B.B.C. has now established an orchestra in London which, we are told, is subsidised to the extent of some £100,000 a year. Whether this orchestra will ever realise the claim put forward that it will be one of the greatest orchestras in the world must, of course, remain in doubt, even under the best circumstances, for a considerable time. The problem of whether a new State-supported orchestra in London is necessary or whether it would have been preferable on the part of the B.B.C. to help to support and develop the several orchestras which already existed there is one for London itself to consider.

"There is no real disagreement that wireless music, adequate and useful as it may be in its own way, is yet distinctly inferior to the real article. It is the emergence of the B.B.C. from its studios into our public concert halls that I regard with doubt. Broadcasting is a universal thing, whose progress it would be lunacy to oppose, but its policy should therefore be administered with universal justice and this I hold is not the case at present."

Dealing with the action of the B.B.C. in offering financial inducements to leading players to join them, Sir Hamilton added: "To put it bluntly, the B.B.C. has, by its actions, raised the market against us and other private societies as regards orchestral players. In spite of their undoubted loyalty and their local interests, it would be foolish to expect that others of our players may not in the future follow the example of those who have already left us. If that happens to any extent, it means that the Hallé Orchestra, which has gained the reputation of being the best orchestra in England, will certainly drop down to being a second or third rate organisation. The door is not closed to further agreement and a development of collaboration between the Hallé Society and the B.B.C., but I am sure that no well-wisher or the orchestra, and no real lover of music, would counsel any course of action which would injure the present high standard of the orchestra."

Leicester Palais de Danse.

The Ritz Players are at the Leicester Palais de Danse for a few months' stay. This band is very popular in the midlands, and in its ranks have many important players. They are under the direction of Graham Heath. The hall has been tastefully re-decorated and many special attractions have been arranged by Mr. Haylock for the winter season.

Reginald Foort for Victoria.

The news that Reginald Foort has been appointed solo organist at the New Victoria will cause great satisfaction to the residents of Pimlico and district. Mr. Foort records for H.M.V. and is well known on the ether. His first job as solo organist was to open the P.C.T. organ at Edinburgh. After nine weeks, he was transferred to the New Gallery. He opened the New Regent at Bournemouth. The organ for the New Victoria has been built in close co-operation with him, and he provided a number of the working drawings from which the instrument was constructed.

Brownbridge Dances.

Robert Brownbridge opened a big season on Monday at Tottenham Town Hall with a carnival dance, which was well attended. Senorita Marisol, Spanish dancer, made her first London appearance, and a boxing event was staged between Harry Oates and Young Whitbread. Bobby Vincent's Ambassador Six were in attendance. Mr. Brownbridge opens the Bruce Grove Ballroom on October 19th with dances by Monsieur Pierre and Doris Lavelle. Howard Baker's Delphians are playing. He will also open the York Hall New Ballroom on November 3rd.

Jim Kelleher at Streatham.

After completing extensive recording and film contracts, Jim Kelleher has made his entry into the dance world again at the Locarno, Streatham. His previous successes at the Piccadilly Hotel, in which he was heard on the air frequently each week, will be well remembered, as will also his associations with Jack Hylton's Kit Kat Band and in the original Savoy Orpheans. The clientele of the Locarno may well look forward to a perfect rhythmic and melodious programme.

The personnel of the band is as follows: Leader, Jim Kelleher (1st sax and clarinet), Ernie Fitch (saxes, clarinet and violin), Jack Rosen (sax and violin), Joe Rock (saxes and clarinet), Billy Zelba (violin, saxes and chromatic accordion), Al Roberts (banjo and guitar), Cyril Kaye (piano), Charlie Mead (trumpet), Jack Jones (trombone and 'cello), Tommy Eggerdon (string, bass and sousaphone), Bert Raby (drums, xylophone, vibraphone, violin and Spanish guitar). H. B. Gibson is manager. By way of a novelty, Mr. Kelleher has introduced into his band the chromatic accordion, which is the first of its kind in this country.

Jack Kerr's October Present.

Congratulations to Jack Kerr, whose wife presented him with a daughter on Monday. Mother and child are both doing well.

NEW NUMBERS REVIEWED.

PUBLISHER TURNS COMPOSER.

BY A SPECIALIST.

This week I have pleasure in welcoming a publisher, Mr. Bruce Gibbon, to this column. He has sent in three songs, all composed by himself. The first song, "You're an angel child to me," is in slow common time and has an extremely beautiful melody. There is a violin obbligato too, which heightens the sweetness of this melody, especially in the refrain. The lyric is sentimental and was written by the composer. The song is eminently suitable for inclusion in productions on the halls.

The other numbers are song waltzes. In "To-night dear, tell me again," Bruce Gibbon has also written the lyric while in the other, "Just let me live in your smile," the words have been supplied by Mackenzie Bell. Both waltzes catch the fancy; while the second is an intentionally brighter theme, "To-night dear" is a slow waltz.

I wish Bruce Gibbon the best of luck in his new venture and am sure, judging from the above samples, that it will be a success.

Some "Straight" Piano Solos.

From Chester's a batch of so-called "modern" piano solos have arrived. Two numbers which interest me vastly are "An April Shower" and "A Waterfall at Midnight," both by Fredric Lord.

"An April Shower" is written in a somewhat elaborated ternary form, the melody gradually coming to the fore, above the incessant beating of the rain. There is a definite break before the lovely digression, but the merging to the restatement is gradual and neat. Also of a descriptive nature is "A Waterfall at Midnight," a delicate nocturne.

Under one cover are "Quatre Valses Modernes," by Jean Leroy Détain. The first one, "Caprice," is a gay piece of abandonment, while the second (my favourite), "L'Amour," is a thoughtful composition with a sad melody threading its way through the cleverly conceived harmonies. "Silhouette" is another well-planned tone poem, and the finale is a very short regretful "L'Envie."

A.L.S.

TOTO IN REVUE.

AT THE METROPOLITAN.

This week it is the turn of the Edgware-road patrons to sample that clever and varied entertainment which revolves around that clever personality, Toto. The famous clown has not been content to let grass grow under his feet in any respect. Every turn which constitutes the programme has its own particular merit. We were very impressed, for instance, with the work of Felice Napier, the American vocalist. She not only knows how to sing a song but, what is almost equally important, she knows how to choose it. Included in her contribution on Monday were such melodious numbers as "Should I?" and "Springtime in the Rockies." The Brightonians also know how to charm your ear with their work upon the xylophone and other instruments (credit to them for some delightful background tableaux), whilst Jessie Ruddock's Girls fill in a background of a more active nature very ably.

The best is, however, reserved for the end. Here we see Toto in absolutely full swing. Sufficient in itself for our delight, but the matter does not remain there. In Mr. Gus Chevalier and Mr. James Plant, to quote two examples, there are a pair of artists who can extract every ounce of fun from a given situation. Mr. Chevalier's talents as a humorist are, of course, famed, and Mr. James Plant is that rarity—a perfect "feed." Together they produce some of the most amusing moments of the evening. Other collaborations in the general success include "Robot" (a clever act), Ernest D'Amato, true to his name, a good musician, Florian La France, and Simon Benedikt and his Dancing Dolls.

"BEAUTY ON PARADE."

AT BRIXTON.

The fame of the Meteor Productions Ltd. revue, "Beauty on Parade," had obviously reached Brixton before it was seen at the Empress there on Monday, judging by the crowds that besieged the hall. Mr. Wallace R. Parnell's production is a most artistic one, and many of the scenes are veritable feasts to the eye, whilst the comedy is all tip top.

Mr. Harry Angers is a great comedian. In all the scenes in which he takes part, laughter reigns supreme. He gives a wonderful performance and well deserved the hearty applause he received. Miss Paula York is a charming comedienne. She sings and dances in captivating style and also acts in many of the sketches with consummate success. Mr. Jack Browning sings the opening number and throughout gives of his best. He is one of the successes of the show, and a wonderful dancer. Mr. Bertie Escott's comedy characterisation is of the best, and others who score in various rôles are Mr. John Coleman, who renders in fine style "The Shadow of a Rose," Miss Mirabelle Weir, Miss Olga Graham, Mr. Keith Lester, Miss Mildred Brackham and Miss Muriel Whitlock. The fan waltz of one of the latter was a really delightful effort.

Terpsichore is in fact well represented by Nadejda Nicolaeva and Serge Renoff in some exquisite specialités and by the Grafton Girls, who look beautiful in some wonderful costumes and who dance in superb style.

LION HOSPITAL BENEFIT.

A special evening performance took place on Sunday last, at the London Hippodrome, in aid of the Lion Hospital Aid Society, who contribute to over fifty institutions. A fine house witnessed a programme of the highest standard. Frederick Yule opened with his baritone songs, followed by Doreen Monte, a pleasing singer. Helen Davids entertained with voice and guitar and Raymond Newell arrived with songs from "The Three Musketeers." Naughton and Gold had them in shrieks of laughter and Jessie Broughton and Dennis Creedon offered their violin and piano selections. George Robey, as "Mr. Whatshisname" continued the merriment and the turns following on the programme included Webster Booth, Teddy Brown, Olive Gilbert, Minnie Love, Hayden and Nevard, Maude Malins, Scovell and Wheldon, Vernon Watson, W. H. Squire and Sophie Tucker. Philip Crook and his orchestra were in attendance and T. W. Best was the accompanist.

COSMOPOLITAN THEATRE, E.

Louis Elyshavitch and J. Cohen opened proceedings on Sunday evening last as a preliminary to the new variety venture at the Palais, Commercial-road, E. There was a full house, delighted with the fare provided, which, considering first-night circumstances, was first-rate entertainment. The proceeds of the first performance were handed over to the funds of the Bethnal Green Hospital Aid Society. After the overture and an introductory step by the Girls, Aubrey and Haye offered their clever dancing entertainment, which went down as well here as elsewhere, followed by Leon Alexandroff in his cosmopolitan numbers. Janet Joyce came next with her clever impressions, followed by an Oriental ballet. Daimler and Eadie did exceptionally well with their new comedy act, and their singing and yodelling pleased immensely. Violina, the beautiful singing and dancing violiniste, was exceptionally popular with her fine selections, and Leslie and Cohan, reunited, gave their well-known dialogue to the accompaniment of roars of laughter. Louis and his Girls concluded with their "Follies of 1930," with some fine dancing by Trevor and Grayling.

"MAKING WHOOPEE."

AT PENGE.

The fact that Mr. Fred. Kitchen is in Mr. Walker Bentley's revue, "Making Whoopee," seen at the Penge Empire Theatre on Monday, is evidence that the comedy is in good hands. There is some excellent humour, too, in the show and in every scene Fred gives of his best. He causes roars of laughter with some of the cleverest comedy characterisation possible. This performance of Mr. Kitchen's is really a superb one.

Jane Ayr and Eddie Leslie, with their Broadway Melody Makers, are another big success. Pretty Miss Ayr is a sheer delight in all she does. She is the real artist, and versatile Mr. Leslie, as debonair as possible, is another who proves his worth throughout "Making Whoopee." As for the Broadway Melody Makers, they are a wonderful combination and they aroused rare enthusiasm on Monday.

Miss Jessica Bevan scores heavily, and so does Mr. Fred Malcolm. His "Mrs. Wiggins" was a big hit. Mr. Jack Burke does well throughout. His "Ro-ro-rolling Along" was loudly applauded. Mr. Bobbie Hagen, Mr. Ernie Swain and the Whoopee Girls complete the fine cast. The latter are a captivating singing and dancing chorus.

Mr. "Jimmy" Molloy is the popular manager here.

FROM THE SONG PUBLISHERS.

(*Continued from page* 13)

Keith Prowse.

Miss Jose Collins, at the Hackney Empire, continues her phenomenal success with the wonder waltz ballad "My Heart Belongs." She is also introducing "When Twilight Comes," a ballad of distinction. Tom Burke, the world-renowned tenor, at the Holborn Empire, is also featuring "My Heart Belongs" with enormous success. Miss Jean Andrews, at the Palace, Blackburn, gives a delightful rendering of "My Heart Belongs," which receives a tremendous ovation at every performance.

"My Angel Mother," the heart-appealing ballad, originally produced by Talbot O'Farrell, is also sung with great success by Tom F. Moss in "Vaudeville Voyage." Several enquiries are received daily from the provinces for copies and band parts of this number. Harry Jolson, in Edinburgh, is particularly successful in literally bringing down the house with his rendition of "My Angel Mother." This song has been in his repertoire continually since the commencement of his tour in this country.

At the opening of the Covent Garden Ballroom, several Keith Prowse numbers were outstanding successes, particularly "After Your Kiss," Nacio Herb Brown's latest masterpiece, which is a very delightful fox-trot, "My Heart Belongs" waltz, "My Angel Mother" fox-trot, "Moonshine Is Better Than Sunshine" fox-trot, "When Twilight Comes," and "'Leven Thirty Saturday Night." These numbers were played by Herman Darewski and his melody band, also Alan Green and his band.

G. H. Elliott, since introducing "Moonshine Is Better Than Sunshine" into his act, has been more than successful with the number and will continue to feature it at all his future engagements.

Miss Ella Shields is featuring "Stein Song," which number has been one of her outstanding hits since its inception. Jack Hylton and his Band at the Alhambra, Bradford, are putting over "After Your Kiss" as only this combination can. Their H.M.V. record is a musical treat. In "Tout Paris" at the Finsbury Park Empire, the Sunbeam Girls make good use of Billy Mayerl's delightful number, "Marigold."

In Archie Pitt's "Revue Shop" at the Hammersmith Palace, the "Stein Song" is one of the big features of the performance. This number is also a success in "The Singing Clown" Co. at the Empire, Swansea. Bob Raymond, in "Tubby's Nest Egg," reports an enormous success with "Stein Song," and is now including "My Heart Belongs," "My Angel Mother," and "After Your Kiss." Miss Ethel Morton, soprano in "Topicals" Co., is featuring "When Twilight Comes" with tremendous success.

Miss Joyce Haydn is featuring that delightful waltz song "Dark Red Roses" with outstanding success at all her engagements. David Crook, at Bristol, has included "I'm Telling You" in the show. He has been featuring "Stein Song" in the show with outstanding success.

Arthur Jacobson, at Whitley Bay, is delighting his audiences with his rendition of "My Heart Belongs," "Dark Red Roses," "After Your Kiss" and "My Angel Mother." Michael Ivan and Partner, at the Palace Theatre, are scoring a big success with the "Stein Song" and have in rehearsal "My Heart Belongs" and "After Your Kiss" for immediate production.

We have new numbers to suit all artists and a selection will be sent on receipt of 1/6 with professional card to all types of vocalists.

FORTHCOMING EVENTS.

OCT. 8th.—"Topaze," New.
OCT. 9th.—"Marriage à la Mode," Lyric, Hammersmith; "The Wild Duck," Everyman.
OCT. 10th.—"No Flowers By Request," Players' Theatre Club; "Warren Hastings'" Festival, Cambridge; Critics' Circle Luncheon.
OCT. 12th.—Gallery First Nighters' Opening Meeting, Duke of Argyll, Great Windmill-street.
OCT. 13th.—"Rich Man, Poor Man," Embassy; "Ever Green," King's, Glasgow (prior to London); "Two To One," Royalty.
OCT. 15th.—"Little Eyolf," Arts.
OCT. 19th.—Green Room Club's Annual Dinner and Dance.
OCT. 17th.—One-Act Plays at Beaconsfield.
OCT. 20th.—"A Gentleman of the Jewry," Rusholme, Manchester.
OCT. 22nd.—"Mr. Eno—His Birth, Life and Death," Arts.
OCT. 26th.—"Three Flats" and "Cheri," Incorporated Stage Society.
NOV. 2nd.—Annual Dinner of the Stage Golfing Society, Savoy Hotel.
NOV. 7th.—Royal National Lifeboat Institution Matinée, London Hippodrome.
NOV. 13th.—Variety Ball, Covent Garden.
NOV. 23rd.—Annual Supper and Ball, Grand Order of Water Rats, Parklane Hotel.

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CLUB AND CABARET.

By VIATOR.

Trocaderet.

I thought Maurice bore the signs of a sunnier clime sunnier than our English one when I saw him at the Trocadero last week. He opened the cabaret programme with a delightful rendering of Maurice Chevalier's song, "Valantino." As an encore he disguised himself in a grey wig and mutton-chop whiskers, looking like a very antique English waiter, and sang a very amusing number, "Finish, I Go." Mr. Randolph Sutton, the next turn, I find absolutely irresistible. He is like champagne to the jaded diner; he bubbles and he scintillates. He sang three deliciously *outré* songs, "Don't Worry Mother." "Over the Garden Wall" and "Dada, Come and See What Charlie's Doing." Mr. Stewart McBean accompanied him exquisitely. Miss Esme, who looked very charming in a pastel-blue georgette frock, has the gift of putting her numbers across well and her delivery is excellent. She sang "Down in the Forest" and the waltz song from "Bitter-Sweet." Burns and Allen, in "Lamb Chops," amused me enormously. The little lady is a pretty brunette and looked very charming in a frock of white taffeta. She has a naïve, almost childlike, manner that is fascinating. She and her partner dance and have some very funny patter. Their final effort is a quasi-Scotch reel, which they perform with speed and skill. The Three Cressos are described on the programme as the Phlegmatic Swedes, which sounds very much like a new kind of vegetable. On closer acquaintance, however, they proved to be three very amiable fair-haired young men. They nonchalantly stroll into the restaurant, remove their dinner jackets and do some remarkable balancing and gymnastic feats. They use a ping-pong table and a chair, balance on these, hold one another up by one hand, lean backwards over the chair and pick up a man from the floor. They even hold one another, supported only on what appears to be two cigars in the mouth of each. At the end of these very phenomenal displays of muscular development they calmly replace their jackets and stroll out. A remarkable and very clever trio. Alfredo Campoli and his orchestra dispense sweet music during dinner, and I noticed that such numbers as the "Maid of the Mountains" waltz are still very popular.

Mr. W. Buchanan Taylor, the Publicity Manager for J. Lyons and Co., Ltd., writes me that food is best enjoyed in fresh air, and now diners in the new Trocadero Grill Room will breathe air comparable with that of the countryside or by the sea.

This is how it is done! All air supplied to the Grill Room is first passed through huge air washers and humidifiers. These machines have 700 spray nozzles that circulate 67 tons of water an hour in the form of mist. The mist removes all dust and suspended particles from the outside air, and gives it just the amount of moisture which is contained in the fresh sea and country air.

The cleaning process is continued by drawing the air through filters of oil containing 168 compartments. These remove all the London soot and grime which cannot be removed by water. The air is then distributed throughout the restaurant in such a manner that it circulates everywhere, but does not create draughts.

In cold weather, when warmth is desirable, the air is circulated over a bank of heaters, each heater serving a different part of the restaurant. By means of an elaborate system of automatic controls, the temperature is increased or lowered as prevailing conditions require.

Further, the air is changed every three minutes. The used air is extracted by large fans on the roof, which remove 114 tons of air an hour from the Trocadero.

Locarno.

The Greene Sisters opened the cabaret programme here on Club Night last week. They looked most attractive in the pretty Locarno lighting. Their slow waltz contained some very graceful movements, and their simultaneous work was excellent. They looked delightful in their pink costumes and displayed grace and charm in the dances which followed. Their wild jazz number which closed gained them loud applause. Finks and Ayres had a special floor laid down for their marvellous skating act. I have never seen anything quite so thrilling or sensational. They do the most amazing things and well deserved the uproarious applause they received. The burlesque cabaret of the Waldorf Band was very funny. Led by a sailor the "corps de ballet," in some of the funniest frills possible, were a real scream. Perhaps the Eastern duo skit was a little too long, but the small boy and all the band deserve praise for a really great show. I thought how well Lal Johnson's Piccadilly Band played.

Here's a chance for some of you budding cabaret artists. At Locarno, every Monday during November, artists are invited to compete in an event which will have as prizes an offer of a full week's engagement there for the two winners. Artists are asked to send any such entries, together with a description of their act, as soon as possible to: The Managing Director, Locarno Dance Hall, 166, Streatham-hill, S.W.2. I speak from experience when I say you will get every opportunity at Locarno.

The Trident.

Frank Albert and Billy played a quick return here last week, and they went as well as ever. The Hawaiians was also a very popular turn, consisting of three ladies in native costumes. Their guitar playing and dancing was delightful. Business here remains as good as ever, and Len Smith and his Band continue to give of their best. They are one of the finest small orchestras we have.

The Queen's.

Jan Caryll and Ivy Collette remained over last week and contributed a sparkling new dance. Ivy looked very pretty in a very picturesque frock, and Jan was in smart Russian costume. Their dancing was as characteristically clever as ever. As for the Girls, they split into duos. The two new ones sang and danced "I Like To Do Things For You," and the other two indulged in some high kicking of a tip-top order. Madame Colletta has a lasting attraction in this quartette. Reuben Rome's violin solo is also much appreciated, and brother Dave continues to lead the efficient orchestra.

Items.

I have a very heavy postbag this week, including a letter from Dawnya, of Dawnya and Petrova, who tells me that this act is appearing at Elstree in a film called "The Man from Chicago," doing two dances, "The Triumph of Pain" and "Fascination."

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